

ILLUSTRATION

DESIGNING STAINED GLASS WINDOWS

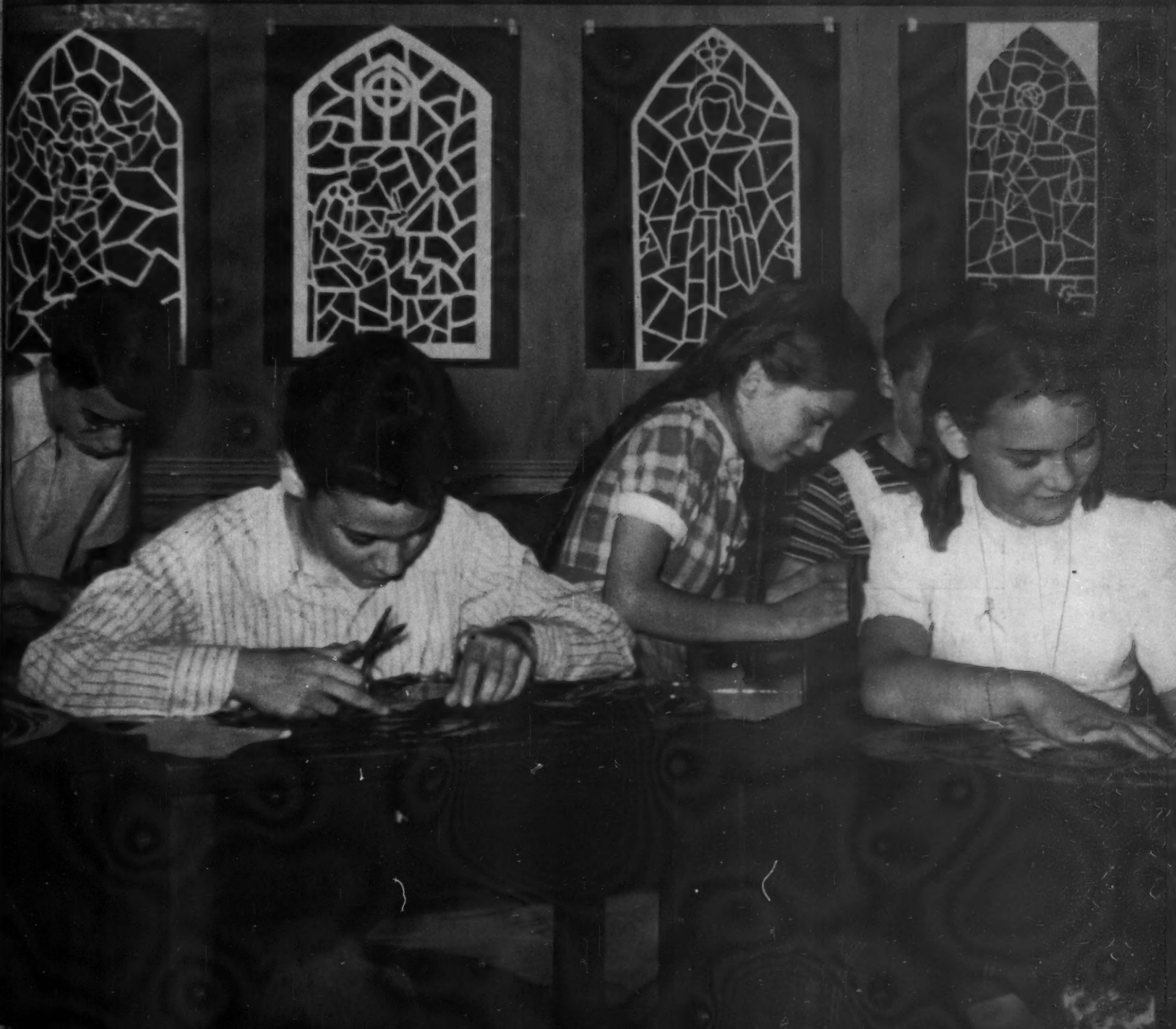
SIXTH GRADE CLASS

WILSON TEACHERS COLLEGE, WASHINGTON, D. C.

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NOVEMBER • 1941

DESIGN



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IN NEXT MONTH'S ISSUE

The December number will be dedi-
cated to Ceramics of the Western Hem-
isphere. This year marks the tenth
anniversary of the founding of the
National Ceramic Exhibition at the
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as a memorial to the late Adelaide
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DESIGN

VOLUME 43

NUMBER 3

NOVEMBER 1941

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Published monthly except July and August by Design Publishing Com-
pany, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve
Mavis, Vice President; Alan C. Tracewell, Secretary; J. Paul McNamara,
Treasurer. Yearly subscription: United States \$3.00; Canada, \$4.00; For-
eign, \$4.50; Single copy, 35c. Copyright, 1941, by Design Publishing
Company. Entered second class matter September 16, 1933, at the Post-
office at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after publishing date, notify
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SPRING TERM OPENS JANUARY 12, 1942

Write W. H. MEYER, PRESIDENT, for Catalog or Telephone Humboldt 3700, Broadway at College Avenue, Oakland, Calif.

Artists Aid Army

• As the new recruits in Uncle Sam's Selective Service Army poured into military encampments, they crossed a dividing line between the comfortable sanctuary of their homes and the bare "roughing-it" life of the Army. Overnight these men gave up their favorite easy chairs. Their eyes met blank walls instead of familiar wall paper designs and family portraits. Their heavy shoes trod upon solid wood instead of a rug cushion. The change was swift. They were in the barracks, and barracks were hardly completed before they bulged with in-coming trainees. The structures went up as fast as human hands could pound hammer on nail. There was no time for frills and fancy fixin'. More and more barracks had to be built to accommodate the rapidly-swelling horde of tenants.

Now, in New Jersey, the WPA Arts and Crafts project is utilizing a time-honored art in the textile field—printing by silk screen—to dress up these drab encampments. The drapes and hangings, the furniture, the paintings, the little knick-knacks that break the monotony of two-by-four studs and knot holes, may cause an old leather-souled campaigner to snort in disgust, but it's a touch of home that makes it easier for the raw recruit to swing into the part for which he was cast to condition the long-idle sinews of our nation for whatever may come.

The silk-screen workers, who have added some new tricks of their own in securing novel effects, have completed the printing of 1,100 yards of monk's cloth to be converted into a variety of articles for Fort Hancock and Fort Monmouth, both situated along the New Jersey coast. Monk's cloth was selected because its rough texture and color blends easily with the masculine atmosphere. Also, it is inexpensive and stands up under hard usage.

Chiefly, three patterns were used. One is an impressionistic Revolutionary War motif entitled "Liberty Bell." Another is an abstract design picturing "Communications," while the third is a flower pattern. The "Liberty Bell" print has a huge bell as a central theme, surrounded by colonial buildings and trees. The two dates, 1776 and 1780 are set on either side of the bell. Radio condensers, lightning bolts, transmission towers and telegraph lines are woven into the intricate pattern depicting the various modes of high-speed communications. This design is particularly associated with Fort Hancock which is one of the principal Signal Corp stations in the nation.

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SPEED UP DEVELOPMENT OF CREATIVE POWER

With the world in upheaval and our own nation concerned with preparedness and defense of the American Way of Life, it certainly behooves educators and those interested in art as never before to make a most serious analysis of their profession with an eye to what they can do. What group of persons is more responsible for the development of character and fine social qualities that we refer to as our American Way of Life. This is the time of the year when teachers meetings are held throughout many states with special conferences for those in the various areas. Then there are, just over the horizon, three "special" weeks that should mean something to art teachers in particular.

American Education week, November 9 to 14, is sponsored by the National Education Association, by the United States Office of Education and the National Congress of Parents and Teachers. National Art week, November 17 to 22, is sponsored by the U. S. Government with Thomas J. Watson as head. American Art week, November 1 to 7, is sponsored by the American Artists Professional League. Doesn't it seem that the time has come to make an evaluation of what we are doing in terms of the best that is known in education and art?

At the expense of being considered redundant let us review what we as professional educators, and specialists in art, really believe. What is our philosophy? What do we do about it? We certainly must agree that if we are sitting back and carrying on the same old routine in the easiest way we are not only wasting our time but the public's money. But what is of far greater importance is the unlimited potential talents of those young people who come under our charge, their creative powers, their initiative, their self-discipline and general understanding of art and other cultural phases which go to make up our American Way of Life. What does education mean to us anyway? What can art contribute to the education of the well-balanced, capable, useful citizen? What are schools for? Are they for the teacher so he can exhibit his learning ability, good looks or what have you? Or are they for the pupil, average, superior and sub-normal, that he may serve best as a useful citizen in the America of tomorrow.

With all the courses in education which stress the fact that education is life and that pupils should experience situations which are real to them, we seem to have grown very little. There are some encouraging signs because it is gratifying to see the rapid growth of the laboratory type of class procedure. Art teachers have done much to make the idea of creative learning popular in the schools. The art work is increasingly centered about such realities, as school annuals and publications of various sorts; murals for class rooms, corridors and lunch rooms; settings, costumes and programs. More and more responsibility is placed on pupils resulting in self-discipline. This is all a move towards making art co-existent with life of the school at any rate.

It is interesting to visit a modern high school building as a stranger and look it over objectively. There is far too little evidence that here is a place, dedicated to youth; where life is unfolding. Think of all the potential creative power and what is done with it. It is nearly all held back as if it were a dangerous thing. There should be evidence everywhere of the students efforts with real problems. If art is working right it should overflow far beyond the four walls of the class room. Murals on the walls and pictures and posters. Stage settings, costumes should adorn the stage. Good typographical design should permeate the school publications. All this for the pupils realization, not to please the teachers and adults with a pretty school.

The next step is the community. Since we believe that education is life we must admit that the four walls of the school house alone do not constitute the end of education. Countless other agencies contribute much, perhaps as much or more to the development of the whole individual. The best teacher is aware of life far beyond school walls. To him the school house is merely a specially appointed place where youth must bloom and where there is an atmosphere which challenges the pupil and gives him an opportunity to try out his incipient powers to tackle a real job rather than endure constant repression and subservience to the idiosyncrasies of teachers. We have a tremendous responsibility.

Felix Payant

A MEDIEVAL ADVENTURE

By DOROTHY B. KALB, Art Teacher
Wilson Teachers College, Washington D. C.

• The making of stained glass windows is by no means a new idea in the classroom of today. Christmas transparencies on a small scale, or a large church window for a stage set have often given children of various ages a real opportunity in creative design. But I doubt if any group ever had a happier or a more profitable experience than that of the boys and girls of the sixth grade in one of the training centers of the Wilson Teachers College, Washington, D. C., this past spring.

Early in the second semester of last year in their study of the Middle Ages the children had come to the time when their teacher, Miss Mary Brown, felt they were ready for a lantern slide talk on Gothic cathedrals. As the art teacher who visits these children at regular intervals, I gathered up our very good collection of slides and went to their room for an extra period to meet this need.

We had a very delightful hour together. The children were intensely interested, had done a great deal of research, and had brought in splendid books of pictures and descriptive material. The discussion of the slides, questions and answers by the class, and

information and atmosphere lent by the foreign travel of the teachers made this a very rich experience for all of us. By the end of the period we had become thoroughly excited about the beautiful mediæval cathedrals, their Gothic arches, ribbed vaulting, flying buttresses, towers and spires, nave and transepts, portals, sculpture, and stained glass windows. So real was the children's interest that the next step developed logically on the spur of the moment.

In Washington the beautiful National Cathedral of Saint Peter and Saint Paul has been in the process of building since 1907. It is a fourteenth century English Gothic structure built without steel and truly conceived in the spirit of the Middle Ages. All of the foundation with the crypts and chapels, as well as the apse, choir, north transept, and part of the south have been completed. One great rose window and many of the aisle and clerestory windows are in place, and the interior is richly ornamented with sculpture, wrought iron and murals. Why not take these children to see a real cathedral? A rare opportunity for a class quite ready to meet it.

Our plans were made and the following week we

SIXTH GRADE PUPILS • WILSON TEACHERS COLLEGE • MAKING STAINED GLASS WINDOWS





FROM TRIPS TO
CATHEDRALS
AND A STUDY OF
VIEWS LIKE THIS
ONE THE CHIL-
DREN BECAME
INTERESTED AND
REALLY APPRE-
CIATIVE OF
STAINED GLASS
WINDOWS.

were taken through the cathedral by one of the regular guides. A very serious, deeply impressed group of boys and girls took in every detail, checked up on previously acquired information, and came back to school quite ready to take the next step which evolved out of their continued interest—to design stained glass windows.

In the first art lesson following the trip, this new idea was discussed and each child was given his choice of either the Gothic arch or the more geometric rose type. Stone tracery and lead lines were explained and pictures of windows were shown to make the matter of construction more clear. For the subject it was decided to use one figure filling the

space because of the anticipated difficulties to be met when converting the small original crayon study into a larger cellophane window. Following a discussion of suitable figures, each child drew his own design. The results included the Christ Child, the cross, angels, monks at monastery desks, crusaders, and Joan of Arc. The rose windows were too small for figures, so they depended on nicely planned tracery and leads for their interest.

The first drawings were made in pencil outline on small scale. Color came next. The children realized that not only must their figures stand out against the background, but that the whole window must glow with variations of color so that no part would

TWO OF THE FINISHED WINDOWS MADE BY THE PUPILS OF MISS DOROTHY B. KALB OF WILSON TEACHERS COLLEGE IN WASHINGTON, D. C. NOT ONLY ARE THE WINDOWS RICH AND BEAUTIFUL BUT THE CLASS WAS LED INTO A WORLD OF APPRECIATION.



seem thin nor monotonous. I had gone to their room to help them with this step with no intention of giving a development of color theory. The color wheel had usually seemed so formal and unneeded by elementary children. But our discussion led to it as a means of making our windows more radiant. We needed to understand the intermediates, analogous colors, and warm and cool hues. We needed to understand values. This particular class took it all easily, and applied the facts learned in colored crayons, turning out results a bit strong in color, but certainly rich in effect.

Up to this point we had thought that probably two or three of the best designs could be carried out on a large scale, but we had reasoned without our class. Each child wanted to go on with his own window, so it was decided to do this, working on a somewhat smaller scale because of room, time, and expense.

We used black mounting paper to represent the stone and leads, but before any cutting could begin, the small designs had to be enlarged to fit the paper. A piece of newsprint of the same size as the mounting paper was given to each child and on it he enlarged his first sketch. He was taught the device of drawing an oblong of the original size of his window in the corner of the larger paper, drawing its diagonal and extending it on up to the top of the larger sheet, and then dropping a vertical line from this point of intersection. This made the new oblong as high as the newsprint would allow and as wide in proportion as the small sketch. Within this larger oblong the pointed arch was again drawn, and the small design was enlarged freehand. Once more the matter of lead lines had to be discussed, for now they must be fewer and broader than the pencil lines used in the original drawings, and their use as both design and construction had to be more fully understood. When completed the glass areas of these enlarged patterns were cut out, leaving the white line designs, some of which are to be seen on the wall in the photograph showing the busy artists at work.

Interest seemed to roll up like a snowball and carried the children through the tedious process of this

cutting, the subsequent tracing around these white leads onto the black mounting paper, and the second cutting out of the glass sections. Perhaps it was the knowledge that rolls of yellow, red, orange, blue, green, and violet cellophane were already on the cupboard shelves. To facilitate the handling of this material it was cut into pieces about six inches square.

Again a little help was given on how to secure the desired color by using several thicknesses, or by placing different hues over each other. The need for depth of color, which was not achieved by using one thickness of cellophane alone, soon became apparent when partially finished windows were held up to the light. Also, we discovered by experiment that the windows looked much richer if mounted against a white paper background, and really glowed with more depth of color if the light fell on them rather than through. Because of this fact they could be exhibited within the room as shown in the photograph, without depending on a position against a school window. It is too bad the little picture does not give an idea of the color.

To watch the children work throughout this whole project which lasted through many weeks was a constant pleasure. Here someone was holding up bits of cellophane to the light to secure a desired effect; there another patient worker willingly changed whole sections to get a better color pattern; everywhere there was steady, interested work. But they reached the heights the day they started to sing softly as they busily cut and pasted their gay bits of cellophane. It was their own idea, and made me think of the villagers of Chartres who, we are told, sang hymns as they pulled the sledges of heavy stones from the distant quarry to the little town where they erected their grand cathedral.

The finished windows were the culmination of an experience extremely rich in many ways. At the end they went home with the young artists, with only the promise that the school might borrow some of them some time. They were too precious to leave behind.



DESIGNS BY OSCAR STONOROV AND WILLO VON MOLTKE, OF PHILADELPHIA, PENNSYLVANIA

ORGANIC DESIGN

• The Museum of Modern Art recently opened to the public an exhibition of furniture, fabrics and lamps manufactured from the designs which won the prizes in the inter-American Competition which the Museum's Department of Industrial Design conducted. The exhibition will remain on view at the Museum through November 9 and will then be shown at numerous other galleries through America.

This exhibition is the first major project of the Museum's Department of Industrial Design and demonstrates the intention of the Museum, through this new department, to become a positive force in giving fine modern design its normal place in today's environment. Further competitions with resultant exhibitions may be initiated in other products such as automobiles, china and glassware, radios, compact, locomotives, tooth brushes and many other objects large and small used in today's living.

Eliot Noyes, Director of the Museum's Department of Industrial Design, managed the Competition and with the help of Alice Carson, technical assistant in the department, has designed and installed the exhibition. In the catalog which the

Museum has published for the exhibition, Mr. Eliot Noyes explains the meaning of the phrase Organic Design as follows:

"A design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great—in ideal choice of material, in visual refinement, and in the rational elegance of things intended for use."

In a note on the exhibition Mr. Noyes writes in part:

"The wonders of modern mechanism, we all know, have wrought much more than a change in our habits of life. Economics and politics and the fate of nations in war and peace are all affected by the vast recent changes in the equipment of man.

"In some respects, however, we foolishly flatter ourselves. We are not as modern as we think. In private, at home, most of us still live in the clutter of inheritance from the nineteenth century. Much of this out-of-date and rigidified furniture is no longer in tune with today's esthetic requirements, and is cer-

tainly far from suitable to our needs. Through design inertia, modern mass manufacture has simply seized upon and lifelessly repeated many weary old styles that are often neither beautiful nor practical.

"Obviously the forms of our furniture should be determined by our way of life. Instead, for the most part, we have had to adapt ourselves uncomfortably and unreasonably to what has happened to be manufactured. For several years the Museum of Modern Art has been studying this problem in order to foster a collaboration between designer, manufacturer, and merchant, to fill this strange gap in the conveniences for modern existence."

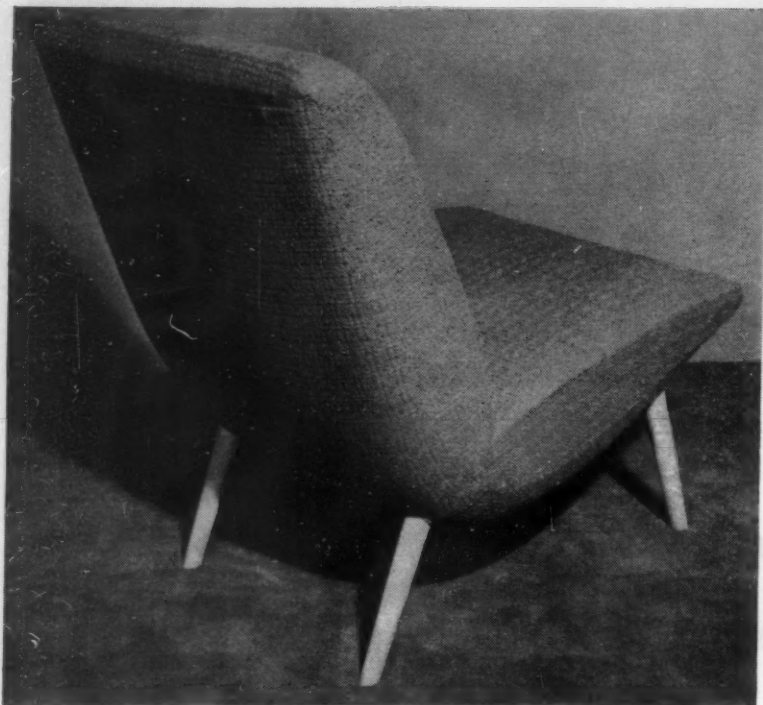
The designers who won awards in the Industrial Design Competition will have the unique opportunity of seeing their designs and the corresponding manufactured pieces on exhibition in the Museum of Modern Art at the same time they go on sale in twelve retail stores throughout the country. As a concrete result of the Museum's Competition, contracts from manufacturers were arranged for all the prize-winners and for some of those who had received honorable mention. In some

(Continued on page 9)

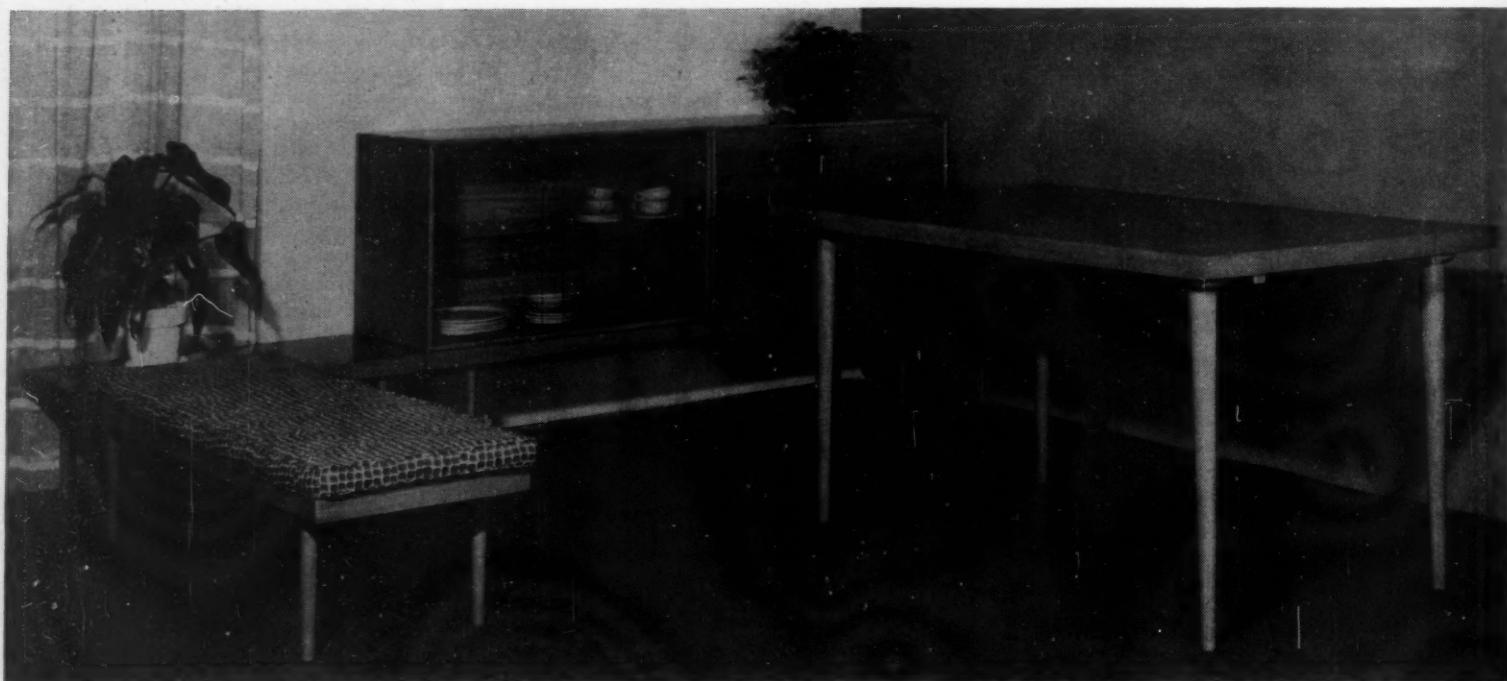
AT THE RIGHT IS A CHAIR WITH LEATHER STRAPS ON STEEL FRAMES DESIGNED BY ROMAN FRESNEDO, MONTEVIDEO, URUGUAY.

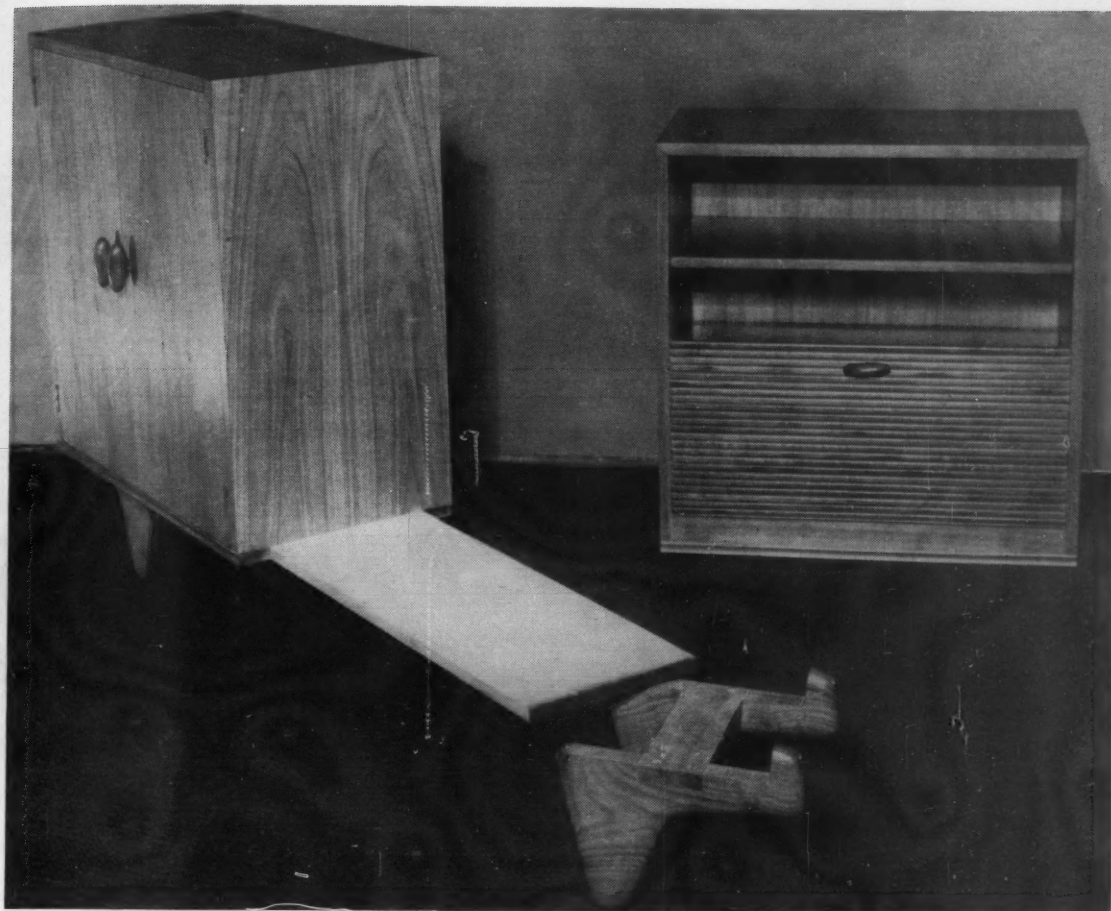


AT THE LEFT IS A SECTIONAL SOFA UNIT OF PLYWOOD. THIS CHAIR MAY BE USED SINGLY OR IN A SERIES AS A SOFA. IT WAS DESIGNED BY EERO SAARINEN AND CHARLES O. EAMES OF BLOOMFIELD HILLS, MICHIGAN. FABRIC BY MARLI EHRLMAN.



THE LIVING ROOM FURNITURE BELOW WAS DESIGNED BY EERO SAARINEN AND CHARLES O. EAMES OF BLOOMFIELD HILLS, MICHIGAN. FABRIC BY MARLI EHRLMAN.





THE UNIT CASES, 27" HIGH, 27" WIDE ARE OF WALNUT. THEY MAY BE USED ON THE FLOOR DIRECTLY OR ON AN 8-INCH BASE WITH REMOVABLE LEGS.

THEY WERE DESIGNED BY OSCAR STONOROV AND WILLO VON MOLTKE OF PHILADELPHIA.

(Continued from page 7)

cases, designers were asked to make additional pieces for the manufacturers.

With one or two exceptions, the designers are in their thirties or younger. Some are American-trained; others are Americans with European training; and some have come from Europe to establish themselves in this country. Only one first prize went to designers in New York; the other winners are scattered throughout the country. There were five prize winners from Latin-American countries.

Eero Saarinen and Charles O. Eames of Bloomfield Hills, Michigan, were first prize winners in two categories. In their designs for Category A: Seating for a Living Room, they have evolved an entirely new principle of chair construction consisting of a shell cast like a piece of sculpture.

In Category B—Other Furniture for a Living Room, they have developed a group of unit furniture of multiple use which may be arranged in an almost infinite number of combinations. Mr. Saarinen, a young architect who has won many prizes, was born in Finland in 1910 and is the son of Eliel Saarinen, a noted architect who has worked for many years in this country. Mr. Eames was born in 1907 in St. Louis, Mo., and studied architecture in Washington University. He

is now teaching design in Cranbrook Academy of Art, Bloomfield Hills, Michigan.

No submissions were found worthy of a first prize in Category C—Furniture for a Dining Room.

First prize winners in Category D—Furniture for a Bedroom—were Oscar Stonorov and Willo von Moltke of Philadelphia. The winning bedroom furniture consisted of flexible or interchangeable units on interesting structural bases. Oscar Stonorov was born in Germany in 1905 and studied at the Ecolo Polytechnique Federale, Zurich. In 1932 he started practicing architecture in the United States as a Housing consultant for the W. P. A. He is now practicing in Philadelphia. Willo von Moltke was born in Silesia in 1911 and graduated from the Technische Hochschule, Berlin. He has worked in both England and Sweden and for Alvar Aalto on the medical center for Caracas, Venezuela, and the Finnish Pavilion at the World's Fair.

The New York winners were Martin Craig and Ann Hatfield, awarded first prize in Category E—Furniture for a One-Room Apartment. This group, prominently suited to New York living, is of solid natural birch and includes five basic units and an unusual swivel couch which can be converted into a sofa or full-size

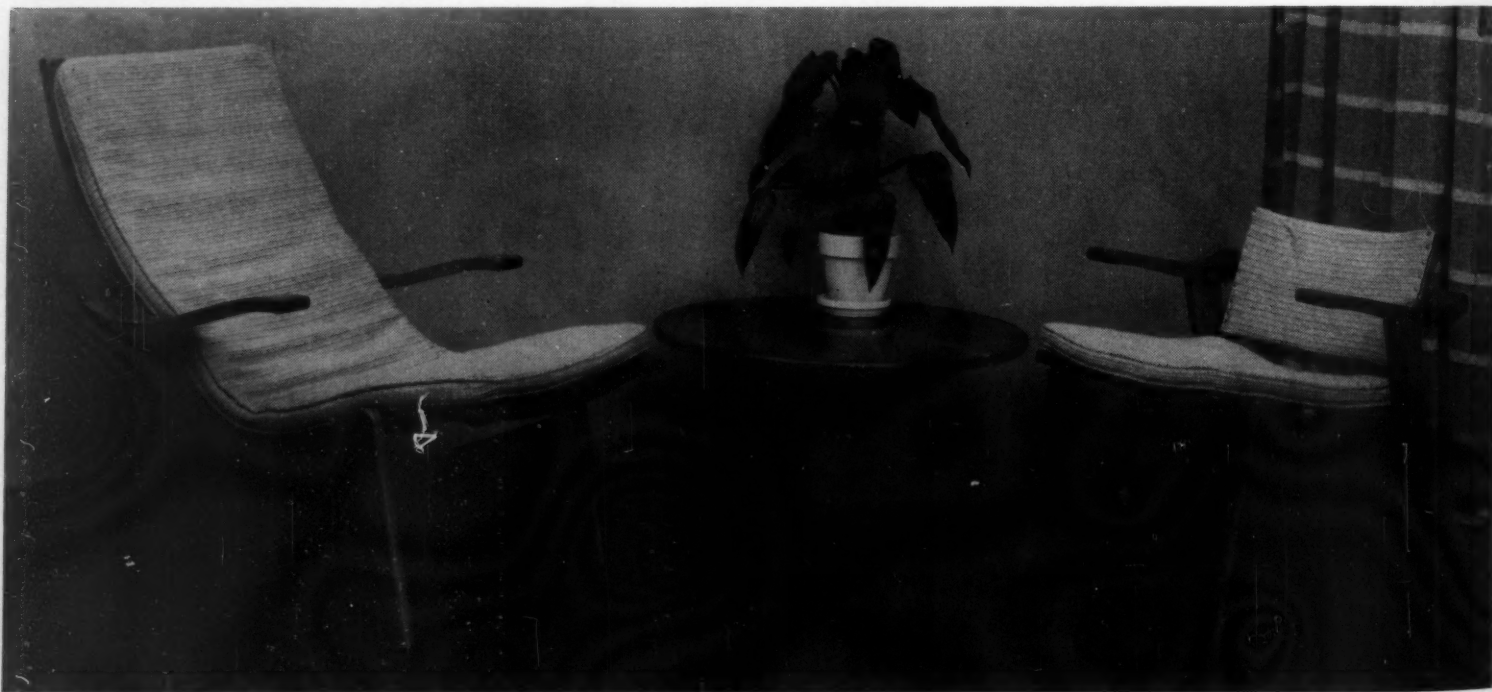
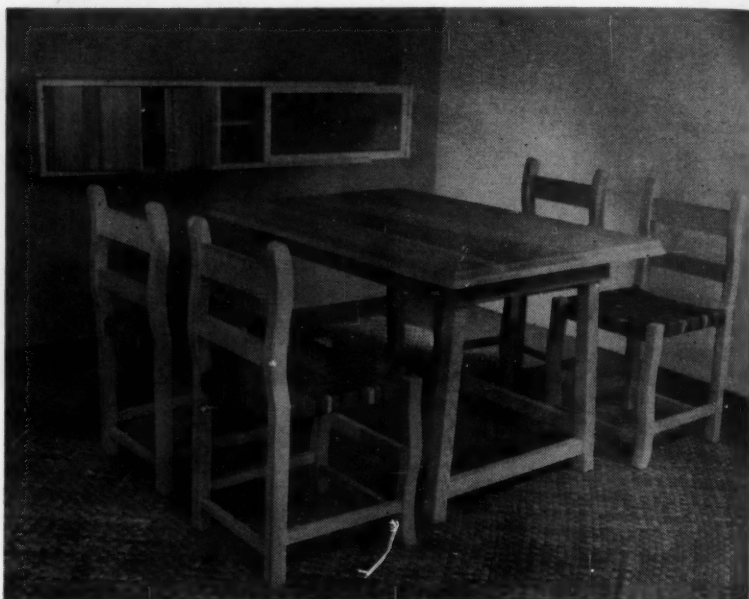
bed, as well as other pieces. Martin Craig is not only a designer but a sculptor. He was born in 1906 in Paterson, New Jersey. He and Miss Hatfield both work in New York. The latter was born in 1903 in Newton Centre, Massachusetts, and has worked for Pola and Wolfgang Hoffman, the Plymouth Patchogue Mills and also the Decorating Department of B. Altman and Company. In 1938 she opened her own office for "Suitable Interiors" and has collaborated with architects in carrying out interiors of the Museum of Modern Art and Time and Life Reception Room and offices.

Outdoor living, an increasingly popular aspect of American life, has given rise to new problems for designers. Harry Weese and Benjamin Baldwin of Kenilworth, Illinois, have contributed an interesting solution in a group of informal but sturdy tubular steel pieces—prize winners in Category F—Furniture for Outdoor Living. Harry Weese is a native of Evanston, Illinois. In 1938 he received his degree from M.I.T. and is now working with Benjamin Baldwin, with whom he collaborated in the Museum Competition. Mr. Baldwin was born in Montgomery, Alabama, in 1913, and is a graduate of the Princeton School of Architecture. Like Mr. Weese he received a fellowship to Cranbrook Academy of Art.



THE ARMCHAIR AT THE LEFT WAS DESIGNED BY EERO SAARINEN AND CHARLES O. EAMES OF BLOOMFIELD HILLS, MICHIGAN. FABRIC BY MARLI EHRLMAN.

THE SECTIONAL CHAIR UNITS OF NATURAL BIRCH BELOW WERE DESIGNED BY EMRICH NICHOLSON AND DOUGLAS MAIER, OF NEW YORK CITY. FABRICS BY MARLI EHRLMAN.



During 1939-40 he was technical supervisor for the W. P. A. in Alabama.

Peter Pfisterer, architect, was born in Basel, Switzerland, in 1907, but is now active on the West Coast. He received his architectural training at the University of Vienna and worked in French and Swiss offices. From 1933 to 1940 he was associated with Richard J. Neutra in Los Angeles. He served in 1940 as State Architect and chief of Planning Office for National Youth Administration in Los Angeles. It is as a designer of ingenious and flexible lamps that he appears in the present group—the winner in Category G—Movable Lighting Equipment.

The only other woman besides Miss Hatfield to win a first prize was Marli Ehrman for her textiles in Category H—Woven Fabrics. Born in 1904 in Berlin, she studied at the Royal Arts and Crafts School, Berlin, and at the Bauhaus she also had an experimental weaving shop. Since 1938 she has continued this work as head of the Textile Workshop of the School of Design, Chicago.

First Prize for Category I—Printed Fabrics, was won by Antonin Raymond of New Hope, Pennsylvania. These designs in various colors as well as Miss Ehrman's fabrics, have been used extensively on many of the winning chairs and beds. Mr. Raymond, who was born in Czechoslovakia, worked in the office of Cass Gilbert and Frank Lloyd Wright. With Wright he went to Japan where he consequently stayed to practice from 1921 to 1938. Since 1939 he has worked as architect, engineer and designer in New Hope, Pennsylvania.

The visitor at the exhibition enters the exhibition by going up a specially constructed ramp to a runway several feet above the large central portion of the exhibition space. The visitor may either look down at the unit furniture assembled in this central space or he may follow the "projection track" to his right. This projection track furnishes a pictorial history of the contemporaneous background against which the modern chair has been developed. At intervals above the projection track are hung actual chairs as they emerged in the history of modern chair design. The projection track starts with a photograph of objects displayed in the Crystal Palace, London, 1851. It continues with reproductions of advertisements in furniture, furnishings, automobiles and other equipment of daily living, photographs of women in the varying

styles of the succeeding decades—there is even a photograph of the first ladies' lawn tennis team in 1880, wearing the proper sports outfit of that period.

The chairs which appear in actuality or enlarged photographs above the projection track include the Morris Chair; a Thonet bentwood bench designed in about 1880; the first tubular metal chair by Breuer; the Mies van de Rohe chair with spring steel legs; the lounging chair with tubular steel frame by Le Corbusier; bent plywood chairs by Aalto; and other plywood designs by Breuer and by Bruno Mathsson of Sweden. In his commentary on chair design in the catalog which will be published simultaneously with the exhibition, Mr. Noyes writes:

"Into the artistic confusion which occurred when machines began to flood the everyday scene with articles the design of which was a fumbling imitation of hand crafts, came William Morris. A great revolutionary figure, he realized that art no longer existed as a normal function of life. Declaring that the machine was incapable of producing art, he called for a return to arts and crafts.

"His observation was correct, but his remedy was negative and fundamentally wrong. While others were to recognize the positive qualities which machine production could offer, Morris had at least taken a major step in his insistence that art and design must be a normal part of life. For this reason it may be said that Morris is the first important figure in the modern movement; for these qualities the 'Morris Chair,' while probably not designed by Morris himself, may be called the first modern chair.

"From Morris' time until today, three distinct aspects of design may be observed in action. One of these is the reactionary, decorative, arts and crafts approach to design. The validity of traditional ornament was quickly undermined by the Industrial Revolution, and immediately there came attempts to create new decorative formulae to replace it. Art Nouveau at the turn of the century, the Viennese Kunstgewerbe, the decorative trivialities of Paris in 1925, and finally streamlining (as a decorative formula) are all of this package.

"A second aspect of design is contributed, often unconsciously, by men who, while working with materials and new machines find new forms and new ways of making things. Still a third aspect of design is that in which designers of vision,

recognizing the temper of the new industrial world which is coming into being, try to come to terms with the machine and its implications."

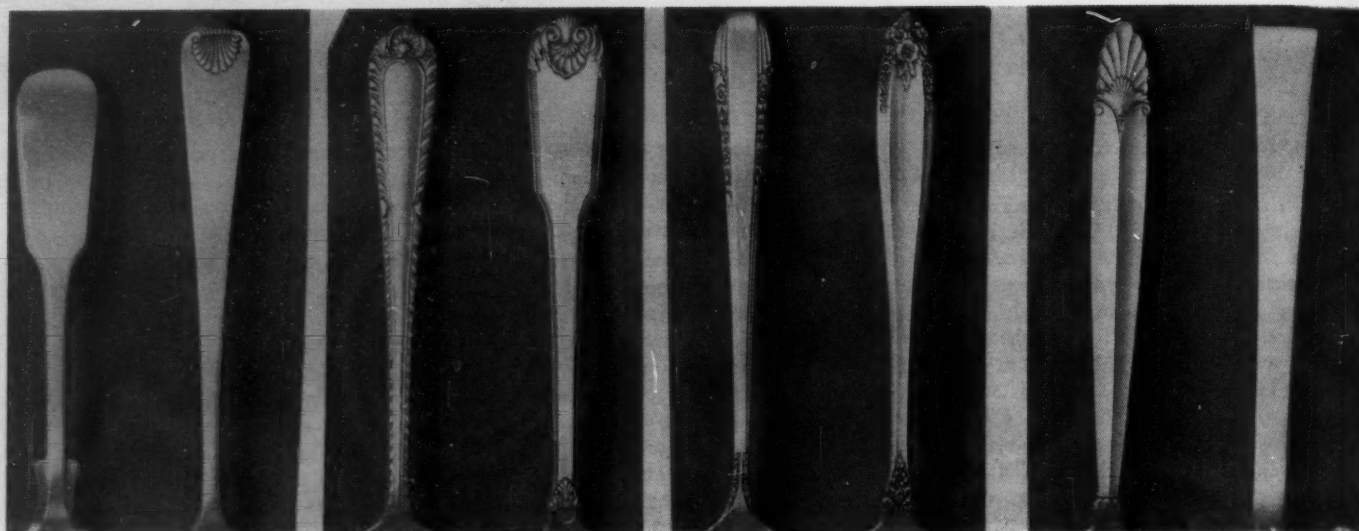
As the visitor steps off the ramp, he will see caged off in a small alcove an overstuffed monster of a chair such as can be bought in stores today. This chair is presented by the Museum as a horrible example in conflict with the modern tendency and necessity to decrease the weight and bulk of our furnishings to fit into homes shrinking to ever smaller sizes. This chair is presented in dismembered condition so that the visitor may fully comprehend what goes on today inside much overstuffed furniture, where the bulk is usually intentional rather than the result of clumsy technic. Completed, this overstuffed monster weighs about sixty pounds; without legs and cover, forty-five pounds. The frame consists of thirty-one separate pieces of wood screwed or glued in rigid, heavy construction; this frame supports nineteen springs tied and braced with baling wire, twine, heavy webbing and burlap. On top of all this are applied a fiber pad, a load of hair, cotton padding and finally the upholstery material.

To emphasize further the monstrous qualities of this furniture—gorilla which inhabits many of our homes today, the Museum has hung at the back of its cage a poster of Gargantua the Great which the chair with its clumsy, outstretched arms and heavy-haunched squat strikingly resembles. Attached to the cage is a label in proper zoo form:

Overstuffed Armchair

Cathedra gargantua, genus *Americanus*. Weight when fully matured, 60 pounds. Habitat, the American home. Devours little children, pencils, fountain pens, bracelets, clips, earrings, scissors, hairpins, and other small flora and fauna of the domestic jungle. Is rapidly becoming extinct.

Turning from this exhibit in horror the visitor sees several of the newer chairs presented for the first time in the exhibition. Parts of the sections are cut away so that the construction processes may be understood. A tremendous step toward simplification and lightness is shown in a new spring which can be attached directly to a light wooden chair frame. Still more advanced steps are shown until the visitor comes to the entirely new structural idea in chair design.



COLONIAL

TRADITIONAL

ROMANCE

Courtesy of International Silver Co.

DANISH

AMERICAN SILVERWARE SINCE COLONIAL DAYS

By LESTER GROSVENOR WELLS

• In this article let us assume the termination of the colonial period of the arts in America to have taken place in the year 1800. In Boston, during the first years of the nineteenth century, there were reported to be approximately one hundred and fifty silversmiths, but inasmuch as the influences controlling their craft were directly inherited from the Colonial period they should be excepted from any consideration of American silverware of the Post-Colonial period.

As in the craft and art of every period, tradition forms the basis of the styles, designs and shapes of the work of the nineteenth century workers in silver. During this century there was a persistent tendency to copy the characteristics of the Colonial silversmiths in America and the work of British artisans of the later Georgian period. Silversmiths then, as now, employed the popular or current designs of the previous eras as basis of their motifs—the historic thread pattern, the fiddle-shell design, the Gadroon edge, the Georgian medallion, and many more. Few attempts were made before the beginning of the twentieth century to evolve any individual treatments of the design of silver knives, forks, and spoons.

During the reign of George IV (1820-1830) the Classic influence in England waned and ornamentation and relief bearing characteristics of the early Georgian times were employed. Forms were symmetrical and the decoration conventional and heavy. Grapevine borders, claw feet and heavy flutes were used. A general massiveness of ornament was prevalent.

Such tendencies were reflected in the United States during the middle eighteen hundreds. This era marks the termination of well-defined period silver. In America, as a result of the English situation, a period of chaos deterred the creative spirit. There was no distinct trend toward beauty of treatment until the early days of the twentieth century. Prob-

ably the chief reason for such a lack of important creative effort was the rapid development of machinery, the consequent increase in the use of machine-made articles, and attendant changes in habits and customs which did not contribute to the development of a serious, typical American art. While good silverware improves with age, unfortunately, it is not so with its designs. A native, typical style must evolve from the imitative period; but this did not take place during the nineteenth century.

In examining catalogs of manufacturers of the period under consideration, both those making sterling and plated ware, one is impressed by the gamut of design influences—at one end the period of Greek inspiration, at the other the late Georgian era. Why designers of silverware of the late eighteen hundreds did not become more individual and desist from mere copying is a problem for the student.

Previous to 1870 nearly all solid silver (sterling) was made by hand, although hand or screw operated dies for impressing the design were made use of. According to our present legal standard "sterling" means 925 parts pure silver with 75 parts copper added to give strength. At a later date the perfecting of machine methods made possible the mechanical application of the die to the silver. In the making of a spoon two dies, an upper and a lower, are cut from blocks of steel and placed in a stamping machine. Into the lower is laid a piece of metal roughly shaped like a spoon. When the heavy stamping machine strikes one die against the other the spoon, impressed with the pattern, takes shape. The die-maker is an artisan most worthy of his hire and is ranked as an important agent in the business of making silverware.

With the advent of the twentieth century manufacturers made more serious efforts to improve their designs and in addition to the traditional influences the Danish, Swedish and Early American style periods made themselves felt. One prominent contem-



PLAIN

SEMI-ORNAMENTAL

Courtesy of Oneida Ltd.
ORNAMENTAL

porary manufacturer of sterling divides his patterns into four decorative groups—Colonial, Traditional, Romance and Danish.

In 1835 a Connecticut firm initiated the fabrication of spoons made of a nickel alloy. This was of historical importance for thereby was laid the foundation of the subsequent manufacture of silver plated ware of fine quality and excellent design. In England, up to 1840, Bolsover's process of combining copper with outside layers of silver ("Sheffield" plate) was the method by which all hollow ware was made. About 1840 the electro-plating technic was there developed by Messrs. Elkington. A few years later the three Rogers brothers developed the process in this country. The manufacture of a silverplated spoon by the electrolytic process involves some thirty operations from the time when a roughly shaped piece is cut from a flat bar of nickel until the silver plate thereon has been carefully polished on a cotton buffing wheel. It was not until about 1877 that any volume of plated ware was produced.

Up to 1900 the makers of plated ware had accomplished nothing important in their designs, but as high quality merchandise of this kind was increasing in usage more thorough research was given to the matter of shapes, outlines, and patterns. It became subjected to the same design influences as did sterling. One contemporary fabricator of high quality plated ware divides his patterns into three general decorative groups—plain, semi-ornamental, and ornamental. The designs in the first group reflect indirectly contemporary modern and modified late Georgian influences; the second, contemporary English and Regency influences; and the third, Louis XIV and late Georgian (Hepplewhite) influences. Bad designs in plated tableware were the result largely of the misuse of mechanical methods of manufacture, as

has been the cause of poor design in furniture, fabrics, and china of the late nineteenth and early twentieth centuries.

A recent study of Cleveland, Ohio, householders of various income groups shows that sterling flatware (knives, forks, and spoons) services are owned by 18% of all the families, nearly half of whom also have a set of plated ware. The total ownership of plated services is 67% of the total families, including the approximate 9% who also have sterling. Sales of silverware are based on three general stimuli: marriages, replacements; and improvement in family income creating a desire to move into a higher social bracket. In selecting either a sterling or a plated set approximately 60% of consumer purchases are made because of a desire for a "newer" pattern; 30% because of the reputation of the manufacturer; and 10% because of a jeweler's suggestion. In 1939 the factory valuation of sterling made in this country was over seventeen millions of dollars and of plated ware nearly thirty-three millions.

If one be critical of contemporary design in American silverware he should recall that while tradition is the basis of the finest art, evolution determines the ultimate worth. The manufacture of silverware in this country is still a youthful venture. Important results have been obtained in quality and material perfection. If contemporary designs seem crude, it may be that they are but unsuccessful attempts to evolve from traditional treatments something vital and alive. It should be the basis of no criticism of the contemporary or of the traditional as such. In the designing of silverware patterns one is confronted with the same question met in considering any of the indigenous American art forms—what elements in our contemporary culture are significant and, consequently, worthy of development and reproduction?

DESIGN IN ART OBJECTS



LEFT: A PEWTER TEA POT PRODUCED IN ENGLAND IN ABOUT 1845. RIGHT: A PEWTER TEA POT BY REED AND BARTON.

PEWTER TEAPOT (English c. 1845)

Fitness for Function:

Here the functional satisfaction is both physical and psychological. This teapot pleases as well as pours. It suggests by its smooth curves the liquid refreshment that may be poured from it. Even the tea itself, pouring forth, would follow the same curvilinear rhythms of handle, spout, and body.

Treatment of Material:

Note how well this classic form for the teapot is thought out. It is based on the circle. Flowing circles, intersecting at right angles, create the major contours of the pot. Inverted segments of circles provide rich balance and variety. Yet this is no mere geometrical or mechanical solution. The composition derives not from a drawing board, but from the poetry of tea serving.

Idea Conveyed:

Compare the soft, silvery radiance of the pewter utilized by this craftsman with the ugly pewter of which the other tea pot is made. Note, too, how he has used ornament and structure suited to the soft alloy in which it has been cast. Though this is no masterpiece of pewter making, but rather a common and inexpensive pot, it is in the classic tradition of metal craftsmanship.

Social and Geographical Background:

No attempt has been made to impress the observer with the social and economic "position" of the owner. Persons of taste could see at a glance that this teapot reflected a stable, secure, tasteful home and culture. Compare its calm dignity with the restless and foolish pretentiousness of the other pot.

PEWTER TEAPOT—Reed and Barton

Fitness for Function:

The function of an object is popularly thought to be purely physical. Actually all objects function both physically and psychologically. In the case of this teapot though it would function adequately as a container for hot water, it offers our sense of order, appropriateness, and integrity. It is a chaos of ugly, unrelated parts, regarded psychologically, since the relation of these parts is purely mechanical.

AT THE ALBRIGHT ART GALLERY IN BUFFALO THERE WAS RECENTLY HELD A NOVEL EXHIBITION CONDUCTED IN COOPERATION WITH THE PUBLIC SCHOOLS. GOOD AND BAD EXAMPLES OF VARIOUS ARTICLES OF EVERY-DAY USE WERE PLACED SIDE BY SIDE WITH EXPLANATORY MATTER. SPACE DOES NOT PERMIT US TO REPRODUCE MORE, BUT THESE FOUR STUDIES SHOULD STIMULATE THE ALERT ART STUDENT

Treatment of Material:

Compare the ugly quality of pewter used in this pot to that of which the other is made. It is hard, cold and lusterless, without those reflecting depths which give a soft richness and "color" to the other pot. In trying to get the effect of silver, its maker has abandoned the characteristic beauties of pewter as a medium. Such "finical" linear contrasts are only legitimate in a medium where linear refinements are possible.

Idea Conveyed:

The intention behind this elaboration is obviously pretentious. It has been made to impress others with the social and economic superiority of its owner.

Social and Geographical Background:

This article reflects clearly the newly-rich society of 19th century America which confused elaboration of workmanship with beauty.



LEFT: A CONTEMPORARY CERAMIC VASE FROM FINLAND. RIGHT: A NINETEENTH CENTURY PORCELAIN VASE.

CONTEMPORARY VASE (Finnish)

Fitness for Function:

While handsome in its own right this vase—so discreet in color—does not compete with the flowers which it is intended to hold and

without which it is obviously incomplete. Its severe lines act as a foil for nature's pleasing irregularities. In its simple geometrical mass and general proportions is suggested the towering effect of the skyscraper.

Treatment of Material:

The plain surface of the pottery is enriched with a mottled effect in the glaze. The shape (in its precision and impersonal quality) shows the influence of the engineering spirit so characteristic of our age. It seems to have been created on a drafting board rather than to have emerged from skilled hands possessing a prolonged and intimate acquaintance with clay. The restraint shown in the form is due to the caution of a personality unsure of itself. Control is obtained at the expense of poetic sensibility and imaginative depth.

Idea Conveyed:

The "human" qualities, the instincts, subordinated to the impersonal, abstract qualities of the intellect. This vase may be an example of good taste, but it is not a joyous affirmation of a harmony existing between the emotions and the intellect. Its beauty is of the same order as that of a mathematical formula; its appeal is to the mind rather than to the whole of our being.

PORCELAIN VASE (19th Century, German)

Fitness for Function:

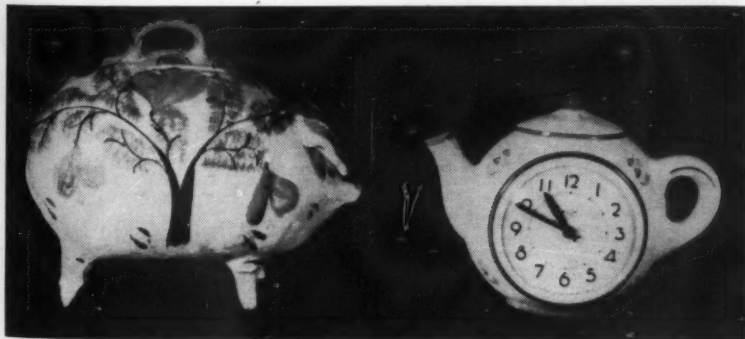
Unless we reconstruct in our imaginations its social background we cannot discuss how well this vase performed its function. Its fanciful decoration and general floridity would be completely out of place in the modern interior with its plain lines and unornamented surfaces. Seen on the other hand in its proper surroundings it is a meaningful detail of an intelligible whole. The spirit which produced this vase ran through every object in every rich middle-class household at the time. Though this period produced great artists like Renoir and Manet, who created in timeless terms, its wealthy and uncultivated ruling class enjoyed such pretentious objects as this which supported their belief that they were lovers of beauty—beauty being considered the result of time-consuming virtuosity applied to expensive materials.

Treatment of Material:

The fragile delicate quality of porcelain is stressed by the designer. Extreme practicability was abandoned by him in favor of the picturesque—the sentimental—the fanciful. Note that the form derives from a Chinese vase mounted on a teakwood stand. For the sake of greater elegance, irrespective of function, stand and vase have been reproduced in one piece.

Social and Geographical Background:

The spirit of the late 19th century was feminine and seductive. It sought to envelope the functional in the "elusive" and the "mysterious." Ribbons floating on the wind, the subtle play of colors and textures seen in the women's costumes of the time are the exact counterpart of this vase.

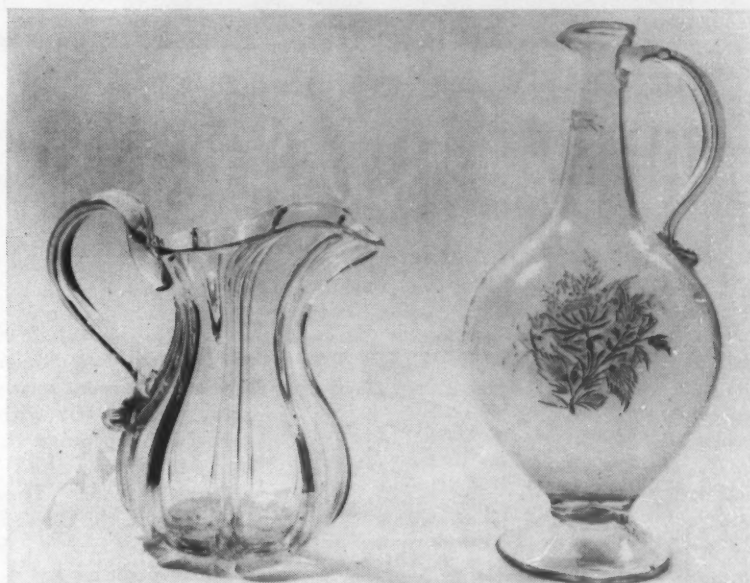


LEFT: A FANCIFUL CLAY PIG BANK. RIGHT: A PRESENT-DAY KITCHEN CLOCK PRODUCED IN QUANTITY.

A KITCHEN CLOCK, AND A PIG BANK:

The machine has largely banished from modern life the fantasy, the fancy, the spontaneity, joyous, personal expression which characterizes the products of peasant artist and craftsman. Their pleasant "conceits" and happy novelties cannot be reproduced by the impersonal humorless machine. In modern life our human craving for the fanciful, the fantastic and the droll are only partly satisfied by means of comic strips and animated cartoons of doubtful artistic value. Designed for mass consumption, crudity, sentimentality and vulgarity run riot in them.

The designer of this kitchen clock has sought to capitalize on the appeal which folk-art holds for us. From the purely utilitarian or functional view point it is a combination of two utterly incongruous articles. The "teapot" cannot hold or pour water, the clock is not improved by the presence of a false cover and spout. Yet this very defiance of the practical holds a certain charm for us. However, when we study the clock further we discover that its "porcelain" is really a plastic material, while its "gay" flower patterns are merely mechanical prints. Such a conception could only be a happy one coming from the hands of a spirited craftsman.



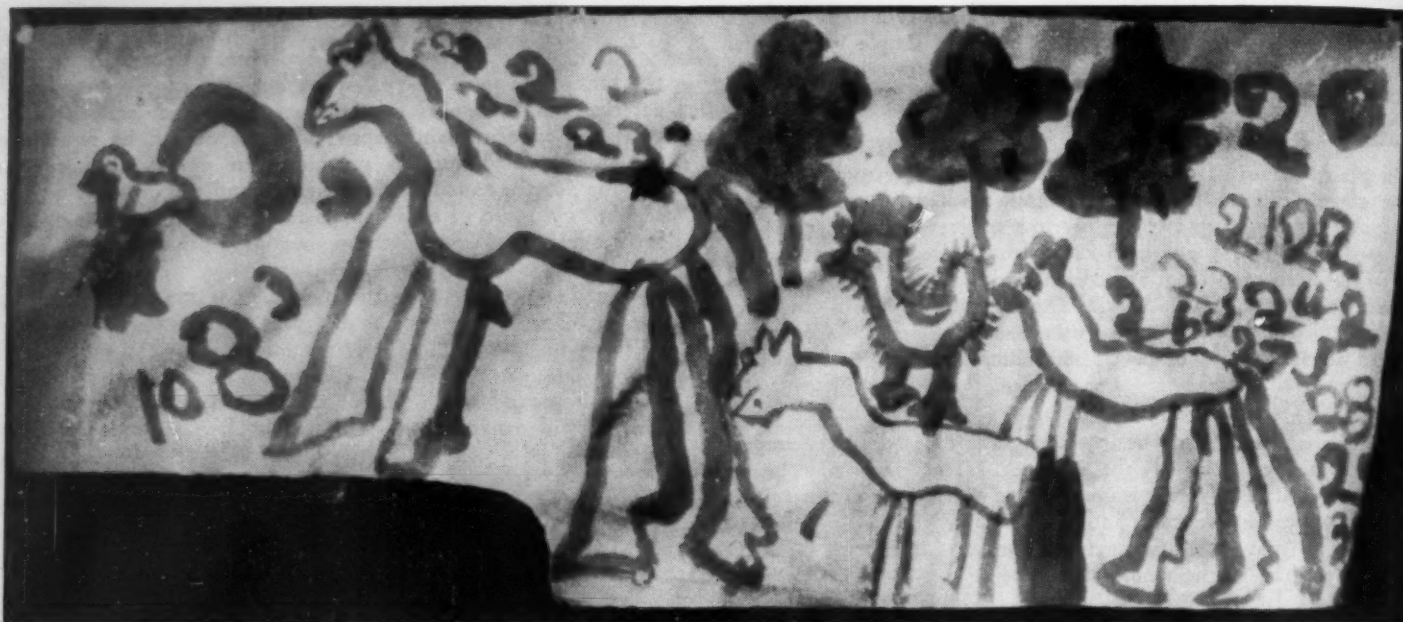
LEFT: AN OLD SPANISH DECANter. RIGHT: A VICTORIAN WATER PITCHER.

AN OLD SPANISH DECANter, AND A VICTORIAN WATER PITCHER

Classic in shape, measured in movement and elegant in its restraint, the Spanish wine decanter comes from a leisurely aristocratic society based on an agricultural economy. Its bubble-like form preserves in its graceful structure the pressure of the air which shaped it. Yet the beauty of its thin wall entails no loss of strength. The amount of material used in any one part is nicely measured to meet the strain it will receive. A broad hollow base gives a firm footing to a shape which has a high center of gravity. Even the delicate appearing handle is strong and offers practical hand-room while echoing in its curve the shoulder of the vessel.

This sturdy water-pitcher at once reminds us of a Victorian matron, corseted and bustled. Here is no classic measure and restraint but romantic fulsomeness reflective of a materialistic society, energetic and exuberant to the point of vulgarity.

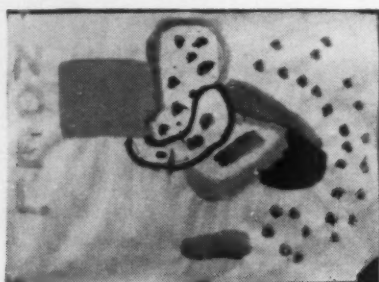
As compared to the Spanish decanter which is coolly intellectual, the water-pitcher has a rich sensuality. Accenting the taffy-like flowing quality of glass, the designer has suggested through the heavy curving ribs and wide-spread mouth, both the fluid contents and the act of pouring. The balance of the pitcher, with its high sturdy handle is such that to lift it is an invitation to pour.



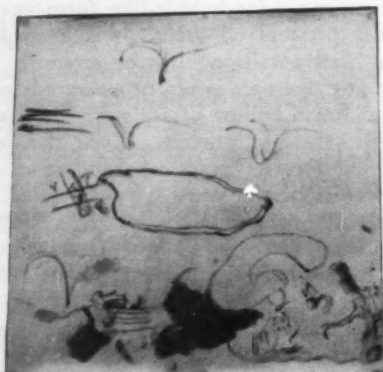
II. A brush drawing made by a child of five

THE CHILD AS SURREALIST

By RACHAEL SMITH GRIFFIN
Portland, Oregon



I. A painting by Noel, a child of four, who derives immense pleasure from his work.



III. A bizarre collection of objects, including sky, clouds and birds. Note the pattern of lights and darks.

• The two year old, given pots of paint and a big paper, splashes on color with great pleasure but with no plan. Later (the time depending on the abilities and interests of the child) certain patterns appear and recur. These may be repeated lines, angles, the tangled spiral, circles and others. Still later we may find that each separate painting has a kind of color, or design, characteristic of the child painter. In the work of capable children this design quality may reach a high degree of perfection some time before recognizable representational objects appear. During this period the child is an abstractionist, dealing with forms whose beauty and interest lie entirely in the painted shapes themselves and in their relation to each other and to the paper space.

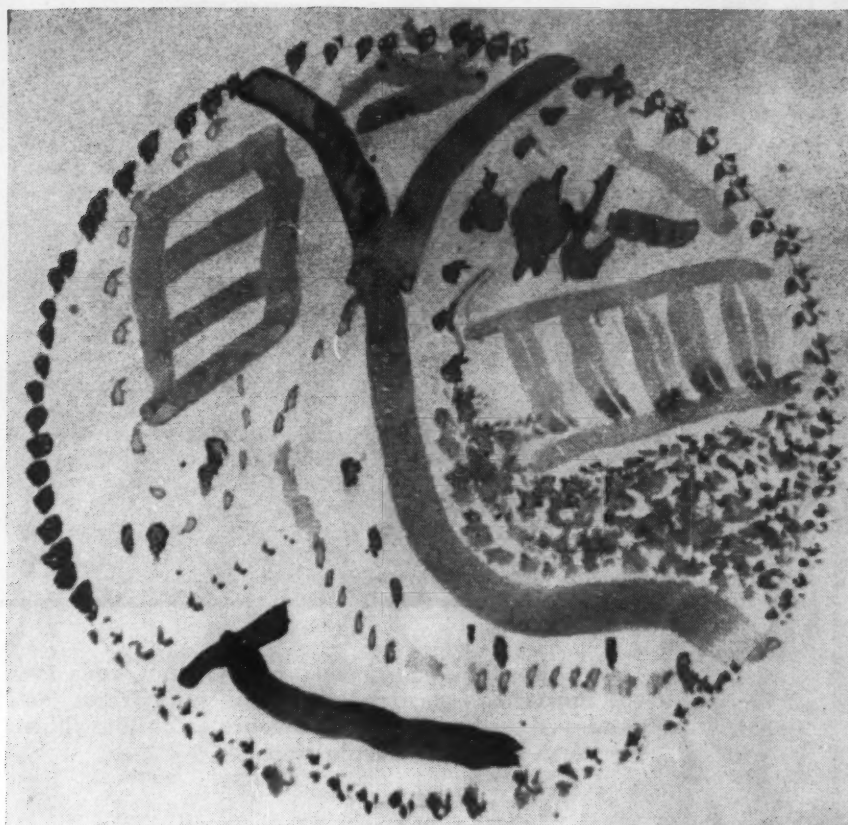
Thereafter the child's interest in the outside world increases and he will paint objects he sees. He is still primarily a designer, however, and cares little about rational relationships in his paintings. Curious combinations result: clouds and enormous birds with the staff and notes of a musical score and a tic-tac-toe game, or animals and trees with numerals. Later still, the child will begin to want his objects in their proper normal relationships.

These periods are of course not clearly marked off. One merges almost imperceptibly into the other, and they vary widely in length with the varying abilities and temperaments of children. Yet each

child, in his own fashion, follows this pattern, beginning always as an abstractionist and working slowly toward representational painting.

Noel at four is still a pure abstractionist. Plate I is one of his best paintings. Noel doesn't comment on his works but obviously derives immense pleasure and satisfaction both in the doing of them and in the finished product. He has a sure instinct for arrangement, an astonishing maturity in the firmness of touch, the compact organization. He seems to know, or feel exactly what shapes or colors he wants to use, which spaces to leave free, which to break with pattern, even where and how to letter and place his name for greatest effectiveness. At the time he made this painting he had reached his maximum development as an abstractionist and at the end of the year began introducing representational forms in his paintings.

A creative child will often do abstractions which are capably and expressively designed long before he has thought of trying to paint what he sees. We do not know what inner urge dictates the form of these abstractions. They are apparently not attempts to represent seen objects. Rather, the infant abstractionist appears to create without intention beyond the profound satisfaction he derives from making and arranging his shapes and colors.



IV. A design for a plate showing the ease with which this young artist designs for a given space

Sue is five. She has made a brush drawing (Plate II) in which there are horses, trees and a chicken, all recognizable and well observed, sensitively drawn. The whole has considerable decorative quality, a rhythmic procession-like feeling. But what interests us especially here is the fact that the pattern used in the spaces, though eminently suited to the needs of the composition, is not flowers, plants or small animals as one might expect from the general subject of the painting. The pattern is numbers.

Sue is interested in the objects she sees, and enjoys painting them. She is no longer an abstractionist, but she does not yet care much about the normal relationships of things. Still motivated by space filling or space using, it matters not a bit to her that numbers do not grow in fields. Numbers served her plastic purpose so they were incorporated into her painting to create an aesthetically satisfying whole in combination with the major theme.

This period (Plates II and III) which occurs in all children is curiously (if superficially) akin to adult surrealism which also combines recognizable but rationally unrelated forms. The child, absorbed in his two interests, the one his abstract use of space and the other his

newly awakened observation of objects, overlooks normal relationships. He is then quite undeliberately and innocently "surrealist" combining rationally unrelated elements into plastically congenial combinations, arriving at an end similar to that of the adult surrealist who travelled quite another route with quite another purpose.

Budd is seven and is reaching the end of this surrealist period but his personal bias toward the design side of art makes him linger in it at the same time that his intelligence urges him into the next period. His classmates from the third grade ask him to tell them about his painting (Plate III) which contains a bizarre collection of objects. Budd says, "Yes, that is sky and clouds, and those are big birds. That's music, (notes on a staff) piano music. And that," (he thinks it very funny) "is a tic-tac-toe game." The class says he got this out of Ripley who sketched a gigantic tic-tac-toe game carried on in the sky between two airplanes. Budd denies this. But the point is of as little importance as the rest of Budd's explanation. The painting, quite aside from the subject matter has ample validity as a pattern of lights and darks, as a structure built with a fluent, easy brush. The design for a plate (Plate IV) is

Budd's also and shows the ease with which he designs for a given space.

From about eight onward the truly spontaneous surrealist paintings decline in frequency, but curiously, the abstractions will appear intermittently. The children who like to do them call them designs, and say, if they do not care for the given problem, "No, I think I'll just do a design today." The design is often an escape from the necessity of tackling what the child feels is a too difficult problem in drawing.

Alan is ten and doesn't draw very well. He thinks he isn't "good in art." Still he is drawn to it in some way, though he can scarcely ever summon the skill, or even the imagination to do the suggested problem. When he does designs they are usually sterile and uninteresting. On the day he made Plate V he started by drawing an oval shape with black paint and brush. Inside the oval he made radiating lines, but couldn't think how to go on from there. So we tacked it on the board to look at it. Marian said it reminded her of the top of a circus tent. I suggested that he use the circus idea as a motif, and possibly make use of the repeated lines of the bleachers with aisle spaces to complete the painting. He thought he could do that. After putting in the bleachers and adding verticals at the top which might be tent supports he had finished a powerful black and white abstraction. Everyone in the class liked it and Alan had a glowing and quite justified sense of accomplishment. He feels much better about art class.

Teddy is nine and is not conscious of limitations as a draughtsman. He draws quite well in fact and is a design addict merely for the pleasure of building form on form and color beside color. He builds his designs as one builds a house, from the foundation up. We criticize the painting solely on the basis of spatial relations. "Will it be better to add a little more at the top or is it time to quit now? Perhaps you want that open space to make the rest of the design look better," etc. Teddy's mind is nicely geared to the idea of abstractions so he really enjoys a discussion of his work based solely on plastic considerations. He produced Plate VI and VII simply by building together forms and colors that seemed to him to belong together.

Susan's painting (Plate VIII) might appear to be on abstraction to the casual observer. Actually it is not, though certainly it has abstract quality. Susan painted the suggested subject, the scene in Ali Baba and the Forty Thieves in which Ali Baba watches the robber band from his hiding place in the tree. The result is abstract in character because Su-

V. Below: This drawing, by Alan, age 10, was started with an oval. Inside the oval he made radiating lines which developed into the idea of the circus plant, with bleachers, side aisles and tent supports. The result is a strong black and white abstraction.



VI. Above: Teddy, aged nine, is not conscious of limitations as a draughtsman. He draws well and designs for the mere pleasure of building form on form and color beside color.

san is so swept away by the suspense and drama of the tale that she attacks the paper with a speed and fervor that allow her little time for the representational tack. Instead, in her own swift and effective shorthand she makes a picture blown by a tremendous wind. One sturdy tree resists it, the other bends with it, great clouds fly before it. These are the clouds of dust that heralded the approach of the robbers. The class criticised her severely for this, saying that she had made the wrong kind of clouds. Susan didn't care. "Mrs. Griffin said 'great clouds of dust.' Those *are* great clouds of dust." Below are unidentified shapes that need no label to have a real relation to the painting in its abstract sense.

These examples, the paintings of Noel, Sue, Budd, Alan, Teddy and Susan are illustrative of the periods or circumstances which produce the abstract or surrealist paintings of children. An understanding of these groups may aid in discovering the best critical approach to each.

(1) Abstract and Surrealist paintings (Plates I, II, III) are the natural expressions of very young children and as such deserve the study due all first things. The important thing in dealing with these children is, "Stimulate the child and let him paint." This is advice no longer new but as true as ever. So swiftly and truly will the able child set down his thoughts and feelings that interference is not only

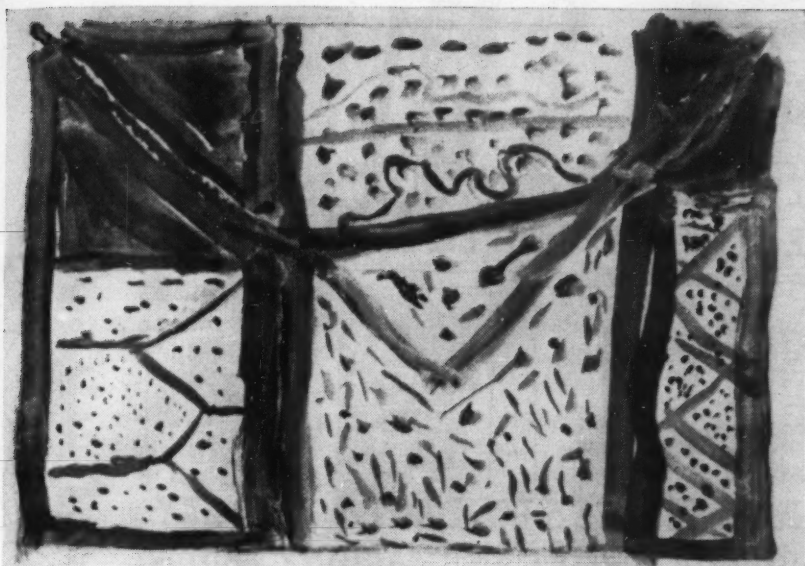
deadening in effect but well nigh impossible. To know the character of each period, to begin offering imagination-provoking problems as the observation of outward things develops is the business of the teacher. Suggestions may occasionally be in order, and of course some discussion of the paintings, but too often interference of any kind on this very early period only interrupts or dissipates the child's flow of creative energy.

(2) The abstraction is often the expression of the backward child. Paintings of very great beauty, abstract in character frequently flow from the brush of the child of low intelligence. Painting then becomes a happy and productive activity for such children. It has even been found that when used with great care and considered merely as one factor among many, occurrence, continuance and character of the abstract painting may provide one basis for the evaluating of intelligence and emotional stability. This aspect of the subject does not concern us greatly here, however.

(3) More important is the problem of the otherwise capable child who is hampered by great difficulty with drawing (Plate V). Quite often we find him taking refuge in repetitious combinations of abstract shapes to evade the terrifying problem of making his brush or charcoal reproduce the things he sees. We must seize upon that moment when a germ of

something better shows in his work, to start a new attitude, to show him that a good abstract painting, or a good design, is more than a matter of lines and colors set down in a symmetrical fashion. Sometimes new materials will break down the undesirable routine and start a new trend. With the confidence gained in producing a few satisfactory paintings, he may find drawing not the ogre he thought and attempt to do some of the problems suggested, generally with enough success to spur him on to renewed efforts. And in any case, he will find (we hope) that art is considerably more than expert draughtsmanship.

(4) More rare is the child who, though past the periods of abstraction or surrealism and not hampered by any special difficulty simply finds the abstraction or design his natural expression. (Plates VI and VII.) (The word design is a perfectly proper one for this approach to the abstraction.) Discussion and some real criticism of the work of this child can be very valuable to his classmates as well as to himself. There can be (if the child is intelligent) talk in terms of the relations between forms, consideration of the paper space, directions, etc. The class, becoming accustomed to hearing such criticism, accepts it the more readily in relation to their own work without the struggle against it that is so common in children new to creative art.



VII. Above: A design by Teddy, made for the simple pleasure of playing with relationships of forms and color.

(5) The fifth group (in which Susan's painting belongs) are abstract only in one sense, certainly the best. In seizing upon the bare essentials needed to carry the feeling, the artist sheers away details which are merely explanatory and retains only the inner reality of the thing painted. In direct proportion as these choices are clear and uncluttered, the painting is art. Such paintings, even when the "story" is evident, have abstract character. When a child of any age is creating with this intensity, the teacher will base her criticism solely on the question of whether or not the feeling the artist is experiencing is taking form clearly on the paper for its future audience. Here there is only the necessity for the child to make positive choices so that the feeling emerges with the greatest possible intensity and clarity. The teacher will have well-considered, concrete suggestions which the child will accept or reject as they seem close to or far from his idea of what he is doing. In the final analysis, of course, this is all any art teacher should be about, but circumstances and the varying abilities of individuals make indirect methods and circuitous approaches often necessary if the objective is to be gained.

The abstract paintings of children and the ones we call surrealist are of course only a small part of the body of child art, but they are especially intriguing now because of the parallel adult movement in art, as well as for the pedagogical reasons listed. They might even be profitably examined from the psychiatrists point of

view, it being possible that they also are expressive of subconscious states. Shapes and objects which constantly recur may unwittingly be symbols of already censored thoughts or wishes. Work has been done of course in drawing from the child his fears and repressed wishes by means of inducing him to paint them. This is not art teaching, strictly speaking, since it is concerned with correcting unhappy emotional states rather than with the *constructive directing of the creative urge*. Also, in the normal small child the subconscious and conscious states appear to be scarcely separated as yet, and in any case to emphasize the complex or disjointed nature of the personality could be temporarily disastrous to the functioning of the creative faculties. The child's spontaneous abstract painting is a source of happiness to him as he makes of it a work of art, alive and plastically well integrated. If it succeeds thus, creatively it is, likely

VIII. Below: A painting by Susan which appears to be in abstraction to the casual observer. As a matter of fact it is a picture of Ali Baba and the Forty Thieves.



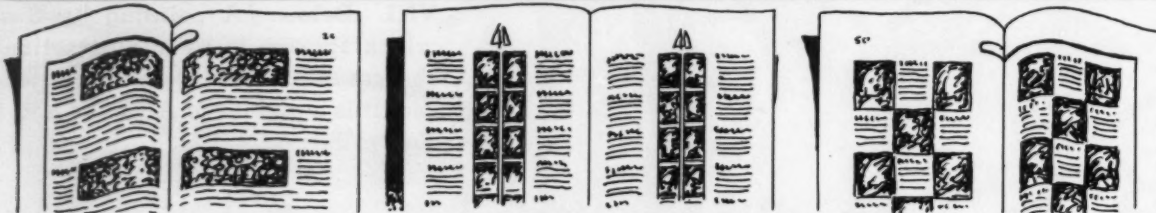
that it will fulfill other expressive needs at the same time.

Lest we become infatuated with the delightful child productions of this nature, so that we seek to draw them from our students, thus in effect, falling into the error of dictating a form, it is well to remember that the assigned or suggested abstraction generally fails. However carefully or subtly it is approached the results are likely to have the hollow, manufactured look so frequently seen in second rate adult abstractions. If such paintings are forced after the period when they occur naturally or from children who do not find the abstraction congenial they will fairly shout their banal and unchild-like pretentiousness. They are only valuable to the child, or beautiful in themselves when they spring spontaneously from a need for an art expression outside the limited field of rational representational art.

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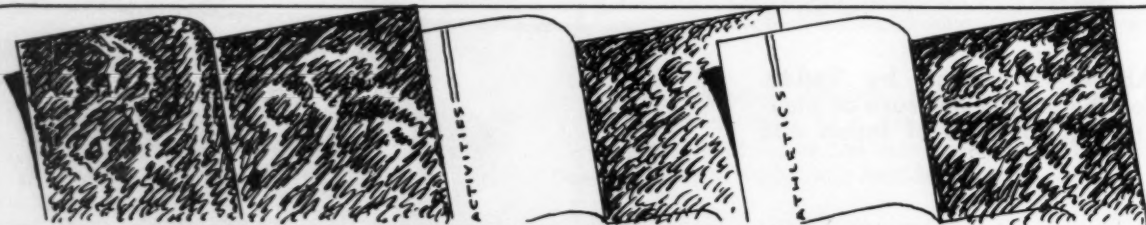


PLAN COVER AND TITLE PAGES FIRST • TRYING TO CONNECT LAY-
OUT OF TITLE PAGE IN SOME WAY WITH COVER PLAN & DESIGN



NEXT PLAN SENIOR PORTRAIT PANEL PAGES FOR LAY-
OUT AND THEN MOTIF; ALSO CLUB PHOTOS AND FACULTY PHOTOS.

3



PLAN END PAPERS AND SECTION DIVISION PAGES FOR STYLE AND
LAYOUT, AND HAVE END PAPERS IN HARMONY WITH SECTION PAGES

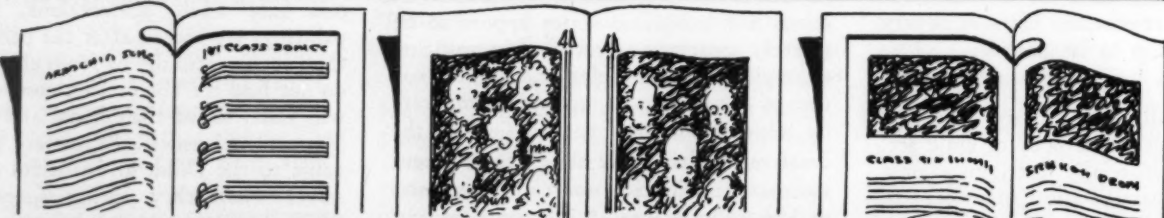


PLAN GROUP PICTURE PANELS FOR STAFF AND CLASS OFFICERS

5



PLAN DEDICATION PAGES; PAGES FOR PRINCIPAL AND V.P. PHOTOS.



PLAN AND DRAW FOR MISCELLANEOUS PAGES SUCH AS CLASS SONG,
CARTOON PAGES, CLASS TRIP, CLASS PLAY, SENIOR PROM, ETC., ETC.

DESIGNING A YEAR BOOK

• The problem of creating a yearbook which faces schools throughout the country may prove most valuable and interesting to the students.

This is the story of how it was done by a group of seniors in a high school. The art staff was made up of those whose work was best. A boy with somewhat more experience than the others was made Art Editor. He had two staff artists. The teacher was sponsor.

The first thing was to get together certain information and materials such as: (1) The matter of page size. (2) Approximate number of pages in the book. (3) Number of departments. (4) Kind of cover. (5) End papers. (6) Number of senior students' portraits to the page. (7) Pages of snapshots, etc.

The students discovered, after visiting the printer, that a page 7½x10 would cut economically with the least amount of waste, from the large sheets of paper which the printer buys. While at the printer's, the art staff was shown the presses on which the book is to be printed. They found that sixteen pages are set up in a form and printed at one time. A linotype operator showed them a line of type which he had cast into a solid bar a few seconds before. They noticed that lines of type set up by this method could not be more than five inches long. A stiff cover was recommended and agreed upon by the general staff; and the number of pages was calculated at approximately two hundred and eight, being divided into five departments, Seniors, Features, Activities, Athletics, and Faculty. This called for five drawings to introduce these sections.

The art staff studied how drawings and photographs are reproduced for printing and visited an engraving plant. When they arrived, a drawing was being photographed. They saw the drawing on a board in front of a large camera. The camera and board was attached to a large frame on a table flanked by powerful lights. The camera could be moved back and forth on this frame to obtain correct focus. The picture is photographed on a glass plate. If the drawing is made of India ink lines of undiluted black or with a black wax crayon on a rough paper like charcoal or cold pressed watercolor paper, the drawing is photographed direct. If, however, the picture happens to be rendered in wash (black and white watercolor in which there are solid graded values) or a photograph of a person or an object, then the original must be photographed through a "screen," so that the flat grays are broken up into minute dots. This screen is in the form of a piece of glass with a series of equally spaced black lines ruled very close together; these parallel, vertical, and horizontal lines, crossing at right angles.

The negative on glass is then developed in a dark room. After reversing the picture film on the glass

By RALPH DORNSIFE
Reading, Pennsylvania

plate, a piece of sensitized metal about 1/6" thick, zinc or copper is clamped against the negative in a glass case. This is exposed to light and the picture is transferred (printed) on the metal. They remembered definitely that the plate was finally etched in acid and that the picture part which the greasy printers' ink adheres to in printing, was that part that protruded and the part that did not print was the part which was etched away. The engravings made from pen and ink type of drawings, which are called "line-cuts," cost only about half as much as engravings made from wash drawings or photographs. This last type of "cut" is called a "half-tone." Drawings reproduced in color are quite expensive, because usually a separate engraving (plate) is required for each color. The "four color process" method of making colored "half-tones" which uses four separate plates could not be afforded. The art staff and the general staff got together again, this time to decide on the theme drawings and decorations would be more interesting if they had a definite subject to illustrate. The Indian theme was finally selected because a variety of things such as arrows, totem poles, all kinds of Indian woven designs, etc., could be used as motifs. They made a list of the drawings and the various types of page layouts needed. They list the following: Cover Design (Drawing), End Papers (Drawing), Title Page (Dr. and layout), Foreword and Contents (Layout), Dedication, Type and Photos (Layout), Theme Explanation (Layout), Frontpiece "Photo of School" (Layout), Five Department Heading Pages, Division Pages (Layout), Senior Class Officers (Dr. and Layout), Senior Portrait Panel Pages (Layout), Senior Committee Page Photos (Layout), Senior Committee Names (Layout), Class Will (Layout), Class Play (Dr. and Layout of page), Snapshot Pages (Layout), Senior Class Trip (Dr.), Senior Prom (Dr.), Class Song (Dr. and Layout), Year Book Staff (Layout Club Picture Pages (Layout), Athletic Pages (Layout), Board of Education (Layout), Principal (Layout), Vice Principals (Layout), Faculty Photos (Layout), "Name of Year Book Motif" to carry throughout book (Dr. and Layout.)

They had the printer make up a dummy book (a book the exact size and number of blank pages that the finished year book would contain.) The art staff with the general staff planned the location of the various drawings, type matter, etc., for each page. The members of the art staff were becoming more and more restless, for they wanted to make drawings, not gather data. They discussed their ideas for the drawings and layout of the book. They talked over the material to use for the cover and interviewed

representatives of cover manufacturers and also decided that the book was to be one-third (imitation) leather, the rest Irish linen (a coarse linen).

The cover design was to be on the leather strip leaving the cloth without any printing. Included with the Indian Motif (totem pole) must be the year of the graduating class and the name of the year book.

Each of the artists was assigned his page to lay out and to make drawings for. They made small sketches (1½ inches by 2 inches, or 2 inches by 3 inches) in pencil, setting forth their ideas. These were laid out together on a table and discussed. A certain style and shape was selected from the various student's ideas and all the staff artists restated their ideas in harmony with the general plan. This allowed them to see how the book would appear when completed. After a staff artist has his sketches approved by the art editor, he can proceed to make his final drawings in the medium selected. These drawings are made 1½ to 2 times the size they will appear in the book.

It was agreed that if some motif from the cover could be spotted on at least some of the inside pages, that would be enough to harmonize the cover with the inside of the book. Since the pages on which the senior portraits were to appear were considered the most important, they were selected on which to begin planning a motif from the cover.

They learned that there were two kinds of embossing—that which is raised quite high in relief (embossing) and the kind which is flat with the surface except for parts pressed into the cover (debossing.)

The year book name ARXALMA and an arrowhead were used above the portrait panel. They liked to learn new "technical" or "trade" terms. The layout on the two facing pages, spread out was referred to as a "double spread." The two facing pages must be treated as a single unit or area when arranging layouts or composing pictures on them. Never should a single page be composed by itself.

Having completed the cover they proceeded to work on the title page which is always very similar to the cover; sometimes it is an exact replica in all but color, (for it is always printed in black). The title page should at least, include some motif or layout shape from the cover.

The "end papers" include the fly leaf and inside of front cover; they also take up relatively the same position inside the back cover. There should be a gradual transition from the cover to the pages of the book and the end papers are used for the purpose. The dark and light value and color must be lighter than the cover and darker than the pages. The color used is usually a lighter value of the cover color, although sometimes a contrasting hue is used. Different methods might be used in designing these end papers. An over-all repeat design or plain illustration type of mural. Finally the Diego Rivera type mural was carried out.

Dedication and Theme explanation pages were made in the modern spirit to harmonize with the style of the cover. Good printing layouts done in an up-to-date manner showed that pictures are frequently "bled" at one or more edges (meaning that the picture runs up to the edge of the page.) This man's picture must be made larger than the page size, so as to extend about an eighth of an inch over the edge of the page. When the binder trims the pages, no white will then show along the edge. They discovered from clippings that rectangular type masses were placed informally on double spreads. It was a job to check the drawings, made by the staff artists to see that they were drawn the correct size and proportion, and that suitable technics were used. Frequent visit to the engravers to see how the work was progressing, and to the printers to see that the type was being set according to layouts and in the type faces specified were necessary. The art staff checked over the proofs of all engravings for quality and size; also the proofs of the covers submitted by the cover manufacturer.

After many days of sweating over drawing boards, the art staff, with the general staff, who had been busy writing and proof reading, heaved a great sigh of relief, for the work on the year book was at an end. Ten days later, heavy bundles of books began to arrive from the binders—the bright new year books for the great class. After a farewell party, the staff disbanded each member with his gift, an Arx-alma, under his arm. Each felt fortunate that he was able to go out into the world fortified with the self-confidence engendered by the knowledge gained from the successful completion of a practical job which he actually planned and worked out himself.

Note:

Three is the outside limit for number of capable commercial art students that one is likely to find in a group of 600 (600 in the graduating class—3,000 in school). If a larger number are chosen on an art staff, the rest will be in the way.

The specifications for the year book, must be drawn up by Editor, Art Editor, Book Sponsor, and Art Sponsor, together. The bids from the printer, engraver, cover manufacturer, and binder are to be checked by this same group. This allows the students a chance to learn practical business methods, etc., and moves the students above the status of laborer,—doing nothing more than the dictates of the teachers in charge. It also permits the art staff to know how much money is allowed for printing and engraving, so that they can make their drawings to fit the budget. Of course, any technical matters pertaining to engraving, printing, or cover making and binding should be taken up directly with the art editor and art sponsor. This method, and this only, allows the students to function according to modern educational philosophy.

DESIGN A BASIS FOR ART EDUCATION

By RAMOND HENDRY WILLIAMS

● In general art instructors fall into two broad divisions: those who feel that there has to be a fundamental knowledge of essentials in drawing, painting, or sculpturing that is necessary for the study of art; and those who feel that a study of art qualities and creations are the fundamentals which in time can be assisted by a knowledge and skill in drawing, painting, or sculpturing. Both could believe and be in harmony with the same definition of art and yet in reality the difference in their procedure would, for a time at least, be different. The first group diverts its attention from a stated aim to the necessary mastery of sufficient technic to become skilled in drawing, painting, or sculpturing. The second group has no occasion to divert from the aim, even for a time.

The second type of teaching is today almost universal in the primary grades and kindergarten and is common up through the sixth grade. The first type of teaching is the method employed by the majority of teachers in junior and senior high schools and it is used almost exclusively in colleges and universities.

The results from the two methods of procedure are very different. One trains the eye and the hand to reproduce; the other trains that every object is a plastic element that can be bent, turned, changed and applied in such a way as to achieve the most art qualities for the least effort. One works from the concrete idea towards abstraction; the other from pure abstract art qualities toward concrete ideas. The first places its efforts on ideas; the second is primarily concerned with the beauty of pattern, proportion, rhythm, and tone. One is building up a sensitiveness to reproduction; the other a sensitiveness to beauty.

The opportunity for concrete proof in the results of the two attacks is very limited. However, there are many things that give reassurance that the second plan gives better results. From our experiments at the Wisconsin High School I observed the following results: 1. That the junior high students can produce work of greater art merit than can university juniors who have been trained in the art of drawing and painting. This fact was acknowledged by university, high school, and junior high school students. 2. Students who have worked in both manners say there is a much greater thrill in working for art qualities than there is in working for reproduction. It increases the quality of work done. 3. It in no way lessens the power of visual reproduction but it does postpone its achievement until more important things have been studied. 4. The students so trained can offer superior and intelligent criticism on art exhibitions or commercial design. 5. The common complaint, "I can't make it like the object," which is the great cause of inferiority complex, is entirely done away with.

In addition to our results there are several indisputable facts in the art world that undermine the value of technical drawing or painting as an aim within itself. 1. Our museums give honor and place to the work of primitive people who knew no technic in our modern sense. 2. Many of the world's greatest masters painted portraits that all closely resembled the artist's individual conception of man or woman but did not resemble the sitter. 3. The world's most celebrated painters are usually not grouped with the world's most profound artists.

The startling discovery that the students in the eighth and ninth grades have greater ability for creating composition with an art quality than do either high school students or college students is appalling. What is more pitiful than to realize that our education is actually destroying the talent that God gave our children? Slight encouragement, however, is found in the fact that the college senior art majors do a higher quality of work than do high school students. Nature so extravagantly protects her endowments even against the evils of environment that the art training of later life does seem in

part to revive earlier ability. But it is questionable whether the native endowment ever gets by without a severe loss.

It is shocking to find how few students above the sixth grade are taught that art is an attempt in some way, it matters not how, to make others feel about an object as they feel about it. A student is incapable of feeling about an object if his mind has to be concentrated on the handling of a professional's technic. Obviously too much technic is an unwise thing to hand students starting out in the field of art. Likewise, accomplishment would come slowly if students were just allowed to stumble along without receiving benefits from the past.

The new curriculum must be so planned that technic cannot be used as a substitute for creative art. It must tune us in on the profound things in art whether the art is of our own production or that of an old master.

The most tangible qualities of art are found in the keyboard or concrete elements used in art. A thorough knowledge of them will at least set us free from the imitative, the picturesque, and the story-telling. It will make technic a tool, not a factor, in art. It will give an approach to the profound in the masterpieces and increase the value of the primitive and novistic.

Arthur Dow and others have worked out the concrete elements with which an artist must express himself. These elements of creation are: area, direction, value, and color. They are universally recognized in connection with design. They are just as true of art in one form as in another yet only an occasional individual has attempted to teach these tools as a media for interpreting sculpture and painting while almost none have applied it to all art expression. We can find no other elements; they encompass all pictorial creation. Why not give our young people an understanding of the application of this scale to all of life.

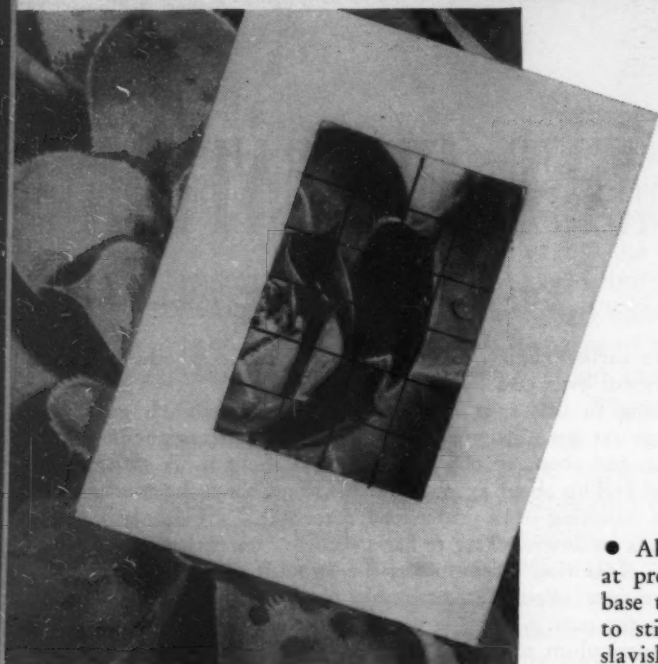
Perhaps every teacher of design has thought of his subject in terms of these tangible elements, consciously or unconsciously. Many teach design by starting with the abstract and adding the study of area, line or direction, and color. But consciously the interpretation stops there. After several experiments at the Wisconsin High School of the University of Wisconsin it was discovered that in starting junior and senior high school students out in painting and drawing much greater success could be attained by beginning where the course in design ended. The work began by the addition of volume into the usual design elements. This opened up a new and unlimited field to the students. It was great fun to include depth into design and they were afraid of nothing creative. The compositions at first were entirely abstract as were their designs but soon they were expressing their ideas of certain emotions. It was not long until they boldly included the most concrete subjects but they never lost sight of the elements of design as the all-important tools for composition. It was not until the need for color was felt that it was introduced to the students. And when the lack of the technic of drawing or painting was a handicap the individual soon and enthusiastically mastered the difficulty. It is not the fear of art but the fear of a failure to succeed that is the cause of the inferiority complex. If released from any possibility of an inferiority complex, nearly every student is born with a sense of beauty in space proportion, volume and line.

In most cases the teaching of design, due to its abstract nature, is in a more profound manner than is the teaching of drawing or painting. The design work in most schools is not only creative but well done. It would make an excellent beginning for drawing, painting, and sculpture. By gradually turning the abstract design into conventionalized landscapes and figure compositions students are beginning their drawing and painting at the profound end. In this they have an assurance and a freedom on which to build.

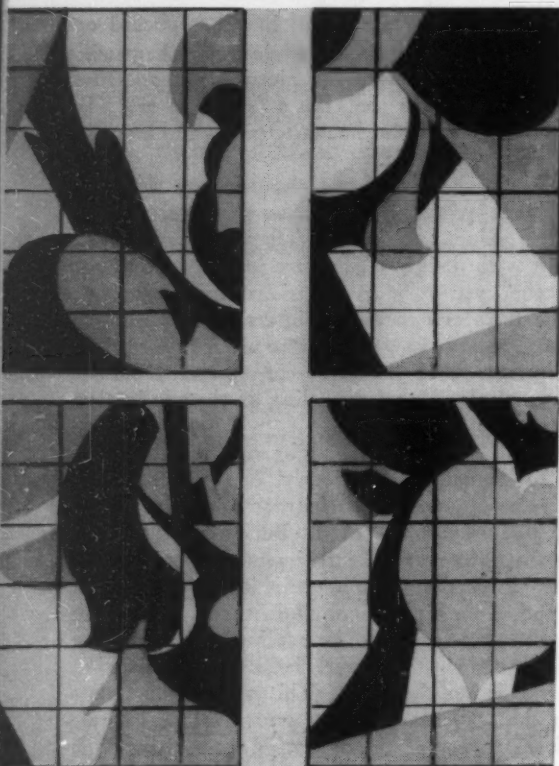
DESIGNING f

FROM PLANT PHOTOGRAPHS

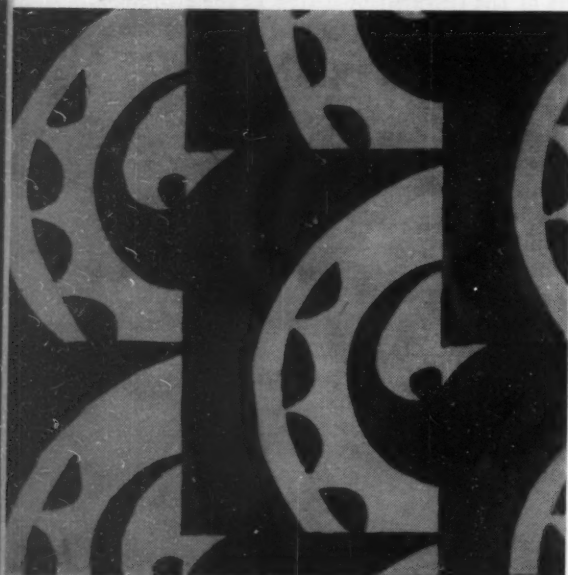
By WILLIAM S. RICE



SELECT A PATTERN WITH A FINDER



PATTERNS IN THREE VALUES.
ALL OVER DESIGN BELOW



● Abstract designs are much in vogue at present; but students may do well to base their abstractions on natural forms, to stimulate their imaginations, without slavishly copying them. In all designs no matter how abstract, upon analysis, one can trace their origin back to either nature or to geometry—ofttimes to both.

My experience with unselective groups of students always has been, that they needed reference material of some sort to start them off in their preliminary or "thought" sketches. Specially gifted students, however, are an exception, they do not require so much for a start, since they usually have plenty of imagination and inventiveness.

Natural source material cannot always be conveniently obtained when it is wanted—although here in California (and I presume the same is true in the Southern States) fresh plants and flowers are obtainable all the year round.

In less favored climes one may resort to clippings from florist's catalogues, or current magazines, or to original photographs of plant life: (Even machinery in current magazines and catalogues can furnish excellent source material anywhere.) Automobile prints have furnished some very interesting motifs for abstract designs in my high school classes.

It is advisable to make a collection of clippings of plant life (or machinery) so that you may have it on hand whenever such material is needed. We kept ours in envelopes or pasteboard boxes plainly labelled in front.

Large single flowers and foliage plants are most suitable for this work—flowers like callas, water lilies, tulips, hollyhocks, magnolias in fact almost any good sized, single flowers will serve best. Cacti and succulents, too, will furnish interesting rhythmic patterns.

The subjects having been chosen the next step is to make a "finder" by proceeding as follows: Take a piece of white bristol board about 4"x5" and cut out with a razor blade, an opening 2"x3". Shift the finder about on the photograph, or clipping, and note the many interesting fragmentary patterns that may be found as one looks thru the open space of the "finder."

One will have to keep in mind now the

elementary principles of design, such as variety of spacing rhythm, and dark and light when the composition is made on the clipping. When the most pleasing pattern has been found and you have finally made your decision, take a pencil and rule a line around the inside of the rectangular opening of the finder while it is resting upon the print. Remove the finder and rule accurately $\frac{1}{2}$ " squares on the rectangular space on the print. There will be four squares one way and six the other.

The next step is to take a piece of drawing paper 12"x18" and rule it into rectangular spaces 4"x6". Plan it for what is known as a "drop repeat" which will resemble the pattern made by bricks in a wall or pavement.

Now take a piece of tracing paper somewhat larger than 4"x6" and rule on it a rectangle 4"x6". Divide this up in 1" squares—4 squares across and 6 up and down. Enlarge the small squared design of the print to the same proportions, (by the square method), on the larger area on the tracing paper, simplifying and idealizing it as you develop the pattern.

When, to all appearances, it is satisfying and fulfilling all design principles or requirements, transfer it by tracing on the spaced, white drawing paper.

After several units have been traced on this allover pattern, you may find that the design needs slight alterations, additions or eliminations to pull it together or to give it unity. This can be adjusted in the beginning for then the pattern as a whole will show up any weakness or lack of unity.

I would recommend that students attempting this lesson would stay with 3 values of Monochrome—that is black middle gray and the white paper for the third one. There are two ways to do this: You may either use a gray paper and then let this tell for the middle value and paint on it the black and white areas. If white paper is used instead of gray, make the middle value of gray by mixing together black and white paint. Black will then serve as the dark value and the paper as the white.

The student had better make a trial unit before applying paint to the allover design. When it is "okeyed" by the teacher then he may proceed with more

for BEGINNERS

OR LETTERS OF THE ALPHABET

confidence and assurance.

Many interesting patterns may thus be evolved from this sort of source material as you may readily see by the illustrations. Black, white and gray designs may later on be translated into color values and additional interest created by employing Monochromatic, Analogous or Complementary color schemes including white as one of the group of colors.

Analogous color schemes are liked by many and are very satisfactory; but complementary harmonies give more sparkling and jewel-like effects. Designs of this type are suitable for block printing or the silk screen process. They may be applied to paper or fabrics.

When done on paper they may be used to cover fancy gift boxes, or to line portfolios or book covers.

The four motifs shown in illustration (No. 1) were obtained in the manner herein described from a single photographic reproduction of a plant commonly known as "hen and chicks." This succulent is often grown in gardens as a border plant.

Illustration No. 2 shows how to find designs on the photograph of this plant.

An additional illustration No. 3 is shown of an automobile wheel with the finder in position; showing how interesting patterns may also be obtained from such sources.

Letters of the Alphabet

Tempera colors were used to color the designs of students shown herewith.

Students always find it a fascinating problem to design all over patterns based on letters of the alphabet. I gave this problem to my classes after they had studied several alphabets—block letters and thick and thin poster letters. At the same time I had these two alphabets enlarged so that they could be seen by the entire class, when prominently displayed to serve in case the student has not sufficiently memorized the form and structure of the various letters.

We began by ruling a sheet of white drawing paper (sometimes gray) into a number of 4"x6" rectangular spaces to form a "drop repeat" which resembles the pattern made by a bricklayer in building a wall or laying a pavement.

The next step was to rule on a piece of

thin manilla or tracing paper a rectangular 4"x6". Before placing any letters in this space we planned a layout using rectangles of various sizes as follows to break up the space in an interesting manner: First a large rectangular one $2\frac{7}{8}$ "x4 $\frac{3}{8}$ ", next a medium sized one 2"x2", then a square 1 $\frac{1}{2}$ "x1 $\frac{1}{2}$ ", and lastly a tiny rectangle $\frac{3}{4}$ "x1 $\frac{1}{2}$ ".

We found the easiest and quickest way to space them within the 4"x6" rectangle was to cut thin cardboard the size of each measurement (using a paper cutter) and then shift them about, sometimes overlapping when the students so desired, until a pleasing, balanced space arrangement resulted. "Background spaces are just as important as the others," the students were frequently reminded as the work progressed. Letters that seemed most appropriate for filling the various spaces were then selected and drawn inside each area.

When the design motif was completed by the student and okeyed by the teacher, it was transferred by tracing to the "layout" on the drawing paper by using carbon paper, or better still, by rubbing a soft pencil on the back of sketch.

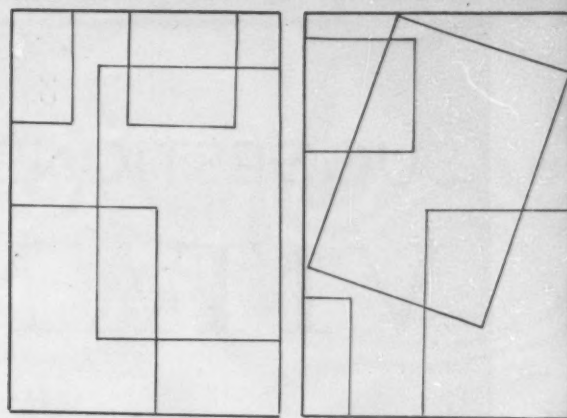
The color scheme was next planned. Layouts were made on a piece of practice, or scrap paper. When the color scheme met the approval of the teacher the all-over design was painted using Tempera Colors, which are perfectly suitable for this work.

Color schemes suggested were Monochromatic, Analogous or Complementary as the student wished. Black was included in the scheme since it added richness. The white paper stood for the background in every case.

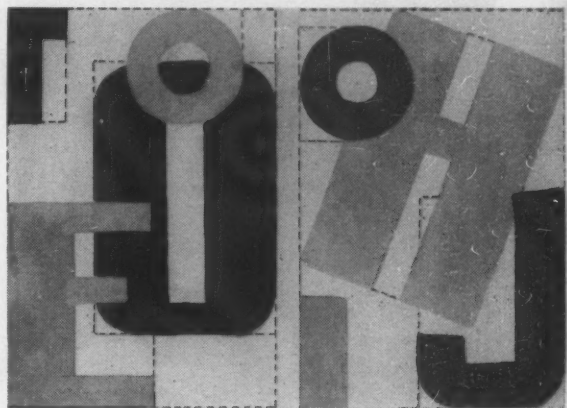
Designs of this sort were applied in a variety of ways: We lined portfolios and covered scrap books, and decorated gift boxes with these gay papers.

The designs accompanying this article were made by students who followed the instructions herein stated.

May your students take as keen an interest in designing from letters of the alphabet as the students in my classes always have taken. I feel confident that this lesson will prove both interesting and instructive to everyone who loves to work with lettering.



SHEETS OF WHITE PAPER 4"x6" WERE BROKEN UP INTO A PLEASING ARRANGEMENT OF RECTANGLES OF VARIOUS SIZES.



LETTERS APPROPRIATE TO SPACES WERE DRAWN IN AND PAINTED IN THREE VALUES. BELOW IS THE FINISHED ALL OVER DESIGN.



SUGGESTIONS FOR ELEMENTARY TEACHERS

VITAMIN A(rt)

For An Enriched Curriculum

By CLIFTON GAYNE, JR.
Department of Art Education
University of Minnesota



THE CHRISTMAS TREE WITH ALL THAT IT MEANS
INSPIRED THIS CHILD'S PICTURE.



WINTER GAMES AND SPORTS MEAN MUCH TO
CHILDREN AT CHRISTMAS TIME. THE LIVELY
PICTURE ABOVE WAS MADE IN THE ELEMENTARY
SCHOOLS OF ST. PAUL, MINNESOTA.

Christmas in the Elementary School

Christmas belongs to children. With nostalgic desire we adults attempt to dance along with them but we have stiffened in the joints, imaginatively as well as physically. A thick curtain hangs between us and the reality children know as Christmas.

How presumptuous on our part if we should tell children what to express at Christmas time with detailed instructions on how to do it. They have so much more to say about the miracles of the season than we have. If we can find ways of helping them to express these thoughts we will glimpse new facts of experience through the efforts of each individual.

Miss Lillian Swan, supervisor of art in St. Paul, believes each individual and each class group have unique experiences to share and express during the holiday season. The variety of results from that school system illustrated on these pages suggest but a few forms this may take.

The spirit of carnival holds forth during the Christmas season. Good fellowship prevails. Old Scrooge has realized the folly of misanthropy and learned that happiness must be shared if it is to survive. The snappy invigorating air of early winter is still enough of adventuresome novelty that children scorn the indoor comforts which they will appreciate in February. Even the sun begins to give premature hints of spring which is on the way. The pagan Celts and Germans celebrated great festivals at this time of the winter solstice long before Christianity gave our holiday its religious character and name. The spirit of pagan exuberance has tempted the solemnity of this great religious holiday. We are indebted to these ancient peoples and many other nameless races for many of the customs which have made Christmas our most important holiday. The yule log, holly, mistletoe, and Christmas trees are but a few.

In more recent times the Dutch have given us St. Nicholas (Santa Claus), the English plum pudding, and Austria and Sweden the custom of putting lighted candles in the windows. America, enriched by many different cultural strains and customs offers unlimited ideas for children to express.

The religious aspects of Christmas need not be forgotten, however. Love Thine Enemy perhaps summarizes the important attitudes of tolerance and forgiveness we associate with the day. Appreciation is a more positive term for expressing—"good will towards men." Christmas cards and letters renew bonds with old friends and extend good wishes to more casual acquaintances. Those who have performed services and courtesies through the year are greeted with some little token or at least a "Merry Christmas."

In these days of war and the inevitable hates it generates we must work harder than ever for tolerance among individuals, groups, and nations. Christmas is a logical time to stress this and the universal values of art provide a powerful lever suited to the purpose. Christmas customs of various nationality groups suggest activities designed to develop sympathy and appreciation for the achievements of these groups. Parties can feature national foods, costumes, dances, music, decorations, and games. Exhibitions can display handcrafts, toys,



A CHRISTMAS TREE PAINTED BY A YOUNG CHILD.



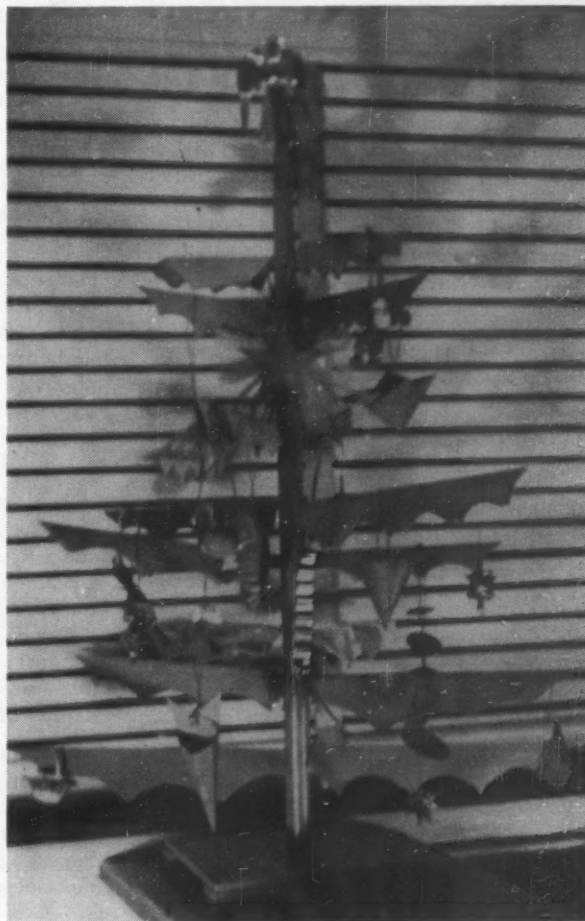
unusual Christmas decorations inspired by different countries.

Experiences of this nature often stimulate interesting themes for illustrations, mural decorations and Christmas cards. Santa Claus and his reindeer could be given a vacation to try such themes as *Christmas in Other Lands*, *Where Christmas Came From*, *Christmas in different sections of our town*, etc. The familiar Christmas characters have often become somewhat meaningless symbols remote from any actual experience. Children will enjoy developing a new set of symbols if they are encouraged to. Instead of angels they might try immortalizing the protecting angels of their own lives: doctors, nurses, traffic police, etc. Rembrandt, like many great artists before and after him, always illustrated the universally known biblical stories by painting people of his own age dressed in their regular costumes instead of in those of Jerusalem at the time of Christ. Instead of the three wise men bringing gifts why not take a tip from Rembrandt and let the children paint or model the people with whom they associate gifts at Christmas. Thinking of Christmas as something important that is happening now of interest to every child will stir up many ideas overlooked before for more conventional themes. After all, professional artists have pretty well exhausted the possibilities of the Nativity as an art theme. That event happened two thousand years ago and although we celebrate it on December 25th the Christmas that we look forward to is considerably more than that. Christmas to children is something wonderful that happens every year with Christmas trees, presents, plenty to eat, and many other details which have no relation to the happenings of two thousand years ago from which the holiday takes its name. Exploring Christmas as a reality of today will mean more to many children than its symbolic interpretations and lead to many interesting and original art expressions.

Presents cause more happiness and the lack of them more grief than anything else connected with Christmas. This is a problem the elementary teacher can make important contributions toward solving. She can help remove the emphasis from receiving to that of giving. She can encourage ideals of service towards one's fellow men, make an enthusiasm for contributing towards the happiness of others for its own sake rather than the expected returns.

This is a time to think about one's life and the people in it, to decide ways in which thoughtful acts can bring happiness to others. It is a time to think about the less fortunate who have very few people to worry about them. Children in hospitals, orphan asylums, refugees from war zones, and in other unfortunate circumstances. Cheerful cards, friendly little notes, small presents which can be made by the children themselves or discarded toys repaired, polished, and repainted can pay big dividends in developing a sense of social responsibility. Your local Red Cross and other local and foreign relief agencies will in most cases be happy to suggest ways in which even young children can be of service in their programs. Such experience would be stirring and unforgettable for most children.

THE ILLUSTRATIONS ON THIS PAGE SHOW A VARIETY OF CHRISTMAS ART EXPRESSION FROM THE WORK DONE IN THE SCHOOLS OF ST. PAUL, MINNESOTA, UNDER THE DIRECTION OF LILLIAN SWAN. AT THE TOP OF THE PAGE IS A COMPOSITION IN COLORED CHALK OF THE RELIGIOUS PHASE OF CHRISTMAS. AT THE BOTTOM OF THE PAGE IS AN INGENIOUS CHRISTMAS TREE MADE BY ELEMENTARY SCHOOL CHILDREN.



SIMPLIFIED METAL CASTING

By VINCENT MURPHY

• Certainly, it is convenient to buy "store" jewelry; it's cheap, too. But wouldn't it be more fun to make your own, or a special Christmas gift for a special friend?

There is a way to cast metal, the foundry-sand casting method, which, for the amateur, is complex, and requires elaborate equipment. There is another way, the plastic casting method, by which the novice may enjoy himself without prohibitive expense or knowledge.

Paper weights, small trays and dishes, figurines, pendants, brooches, and many other articles can be cast in a plaster mold. Let the brooch serve as an example of how the plaster casting method works.

Materials needed are:

The brooch, modeled in clay or wax, or carved in wood or plaster.

A pound or two of plaster of Paris. Dental plaster is even better, but costs slightly more.

Cardboard for the form (collar) in which the plaster is poured. Also rubber bands and paper clips to hold them together.

Vaseline, linseed oil, or thick soap solution.

Container in which to mix plaster.

As much pewter as the size of the brooch demands. Lead or solder can be used for experiments but it is impossible to solder pin fasteners to the backs of these, and their weight makes them impractical. Pewter can be purchased at some hardware stores, and at any metal supply store.

A small pan, the "ladle," in which metal is melted. A watercolor pan with drip dents and wide rim is excellent.

A pair of wide, blunt-headed pliers to hold and dip the "ladle."

In modeling the original article, keep it as thin as possible, because the metal will weigh considerably more than the wax, clay, wood, or plaster model. It is sometimes difficult for the beginner to carve these materials thin enough. You will probably find your first pieces cracking, but keep trying!

When the original is definitely completed—remember, changes are infinitely more difficult on the cast piece—imbed it half way in clay, face up. Now put the cardboard "collar" around the clay to act as a form for the plaster.

With a brush, grease the model with

melted vaseline. Linseed oil or a thick soap mixture will serve. This is the separator which keeps the plaster from adhering to the model. It is also used to separate the two halves of the plaster cast.

Mix the plaster for the top half, pour it in, and allow 15 minutes for it to set. Then lift the whole unit—plaster, model, and clay—from the collar. Remove the clay layer from the bottom half, invert the model and plaster, and put them into the cardboard form again. It might be necessary at this time to make a new collar, if the old one has been destroyed in making the first section of the mold.

Before the next step, pouring the back half of the mold, it is necessary to grease the bottom of the model, and also the exposed plaster sections of the set front half of the mold. Drill several half-inch holes into these parts of the mold for locks or "natches." These depressions are greased with the rest, and the plaster of the back half flows into them, making positive forms which lock with the negative holes.

The molten metal is poured through a channel, made by holding a cylindrical shape butted against the model while pouring the plaster for the back half. This can be a pencil, a dowel, or clay rolled to the correct thickness. The cylinder requires an application of separator also.

Drying the mold is very important. At room temperature, this takes a week; in the sun, about three days.

Pouring the metal is fun, but extreme precautions must be taken. Prop the mold upright in a small wooden box first of all. It should stand solidly in the box without tipping, but should be easy to remove, and put back in, because it is better to heat the mold slightly just before pouring the metal.

Cut the pewter into small pieces and it will melt more rapidly and evenly. If using a new pan to heat it in, scrape the gilt or paint off, as this comes off in the liquid metal and adds to the scum. Heating the metal on an electric plate is better than perching the pan precariously on one or two prongs over a gas flame. The more substantial the base, the less danger of accidental tipping.

The heating time varies, according to how hot the burner gets, but it is well to allow the metal to remain on the burner several minutes after it appears melted. By doing this, one is quite certain that none of the pieces remain partially solid.

Just before pouring, draw the surface scum to the side opposite the rim dent where the metal is to be poured. The head of a large nail makes a good rake for this purpose. Then grasp the rim firmly with the pliers, and tip the molten pewter into the opening, or channel through the top plaster section. Remember, though, the mold is to be heated first.

To distribute the metal over the entire interior surface, shake the mold slightly with the left hand while pouring quickly, and steadily, with the right. Practice and concentration enable one to judge the right time to stop pouring. The idea is to stop when the pewter has filled up the negative form of the mold, and before it fills the pouring channel as well. This channel is the opening formed by the cylinder and is not a part of the original brooch form.

It is only a matter of minutes until the mold is taken apart and the article can be safely handled. If too much pewter has been poured into the opening, the projecting pieces of metal may be sawed off with a hack saw, and the stub filed smooth.

Emery cloth and a small jeweler's file may be used to good advantage in finishing up the piece, but the usual cast article doesn't require much finishing.

A pin fastener may be obtained at any jeweler's supply store for a few cents, but safety pins are good enough for this purpose. Purchase of soft solder wire with a flux core simplifies the solder problem. Twenty-five cents for an alcohol burning blow torch at the dime store completes the expenditures.

Wire the fastener onto the back of the brooch, taking care that the wire does not interfere with the two joints where solder will be applied.

Snip off several tiny pieces of the solder for each of the connections. Then, after placing the brooch on a non-inflammable surface, such as tin, asbestos, or cement, direct the *point* of flame on the connections, blowing steadily through the rubber tubing. It is safest to heat the whole piece thoroughly before concentrating on any one section.

Pewter burns very easily, so watch it carefully and be prepared to divert the flame at any moment.

After the solder has run, cool the brooch by dipping it in cold water, remove the wires, clean if necessary,—and you have made a brooch for yourself.



ASIDES

BY

Helen Durney

Today the hue and cry is for more understanding of the arts. We hear on all sides the statement or rather many and sundry but related statements to the effect that civilization would be better if more time were spent in preparing young individuals to use their own creative ability to the limit. In doing this it is estimated those same young people will develop an appreciation for the efforts of others. Just as we are going to press comes to our desk one of the finest, we think, twenty-four page books he have ever seen for the purpose of acquainting children with the tangible arts. It is called: "Gallery Book for Children" with sub-heading: "Twelve Paintings and Related Works of Art." It is prepared by Marie Zoe Greene with drawings by Harold Allen and is produced by the Department of Education of the Chicago Art Institute, under the direction of Helen Parker. Space forbids the enthusiasm to go into as much detail as we wish but we will skip here and there giving you a brief glimpse as to what this bright red cover holds between its front and back. First, there is a floor plan, marked off in much the same manner as a parchesi board with a big arrow telling young visitors to the gallery to: "start here." In proper sequence the smaller rooms are marked for their turn of inspection. In fact the entire book has been layed out in game fashion with plenty of space for answers to be written down. It is not just a true and false guess book but one intended to make the young student think, weigh his thoughts and then retain his new found knowledge for future use and an aid to an ever expanding understanding of artists who have influenced us most and why. Of contemporary artists, their aims and reasons for painting as they do. They learn of the relationship of one age to another, how periods of time influenced the artist or rather how creative painters felt the happenings of the age in which they lived and put down for posterity their impressions.

On page six the heading reads: "Go From One Painting to Another as much as Possible While You Compare these Four Pictures." Then: "Girl at the Open Door," "Water Mill with the Great Red Roof," "Still Life," "Madonna," are headings for four columns each marked into two sections a "Yes" and a "No." To the left of the chart are thirteen questions such as: "Do you Think This was Painted in the Style of the Miniature Painters, that is, with Small, Careful Strokes?" "Do you Think the Colors in the Painting were Chosen to Look Like the Colors in Nature?" "Do you get a Feeling of Space and Air Around the Figures or Objects?" The opposite page carries another chart with three artists named. Hobbema, Rembrandt and Claesz and listed questions concerning the paintings by these men which the student has seen or is looking at while he holds his "Gallery Book for Children." Under Rembrandt we read: 1. Can you tell by looking closely at the painting that Rembrandt usually painted light colors (for instance, the flesh tones of the hand) on top of warm, rich brown? 2. Have you found Rembrandt's signature and the date on the closed part of the half-door? 3. Do you think that Rembrandt had a reason for painting the necklace of Hendrickje red? Check the reason which sounds most like him:

A-1. Hendrickje was wearing a red necklace just by chance.
B—Rembrandt wanted to emphasize the rosy color in lips and

cheeks. On the same page is the reproduction of a painting. It reads: "The painting below is in Bruges, in St. John's Hospital which is now a museum. Compare it with the four paintings on page two. Can you tell which of the four artists painted it? Write the name of the artist on this line." Well, this is but a sample of what this carefully planned book holds and inside the back cover the artists named in the book are relisted with a heading: "How to Pronounce." For instance: Pieter Claesz—Peter Clahss. For our part we feel it is a much needed book for adult visitors as well as for children. No price is listed but it would be a small fee so do write in care of Helen Parker, Department of Education, the Art Institute of Chicago for your copy. You will find it full of ideas for use in the class room and in helping students become interested in the art your own community affords. While you are writing also order from Miss Parker another booklet called: "Art Quiz." In her foreword Helen Parker states: "Ours is an inquiring age. With innumerable quizzes popping up on every hand, with our stock of answers either making us glow with pride at our high rating, or shaming us with a low one, it occurred to us that there is room for a quiz in the art world. Its first aim is to entertain. Art has its serious side and most people feel they must approach it with solemn tread. We hold that it can be done."

So do we and we also hold that you should not be reading "Design" were you not keenly interested in the arts either as teacher, prospective artist or layman looking to all manner of work in the creative field. Therefore we feel you want "Art Quiz" to add to your library and to add to your store of information. In your enthusiasm to get these two booklets don't forget, when you sit down to write your letter of inquiry to Miss Parker to send a self-addressed stamped envelope. Sorry to harp on one string so often but the only reason for repetition is the reason for need of it.

But returning to the Chicago Art Institute. Oh, and by the way, we have just discovered: "Gallery Book for Children" is 16 cents and the "Art Quiz" 15 cents. The Educational Department announces its 1941-42 program of lectures. Mondays at 11:00 A. M. Gallery talks by Helen Parker on current exhibitions; Mondays at 6:30 P. M. "Layman's Studio" conducted by Addis Osborne. Here anyone is invited to paint or model in clay—"No skill required or expected"; Tuesdays at 6:30, also with Miss Parker, visual arts and music; Wednesdays at 11:00, the Decorative Arts, Mrs. Mia S. Munger; Wednesdays at 12:15, half hours in the galleries with Helen Parker; Thursdays at 6:30, free adventures in the arts, H. Parker; Fridays at 11:00 another hour of visual arts and music; Saturdays at 10:20, 2:30, gallery hour for children with Mr. Osborne; Sundays at 2:30, free gallery lectures with guest speakers. All of the courses may be entered by anyone at any time. Some are free, others require a small entrance fee.

Did you know, three police dogs help to guard the Chicago Art Institute at night? They are Bella, Billo and Uts Von Stronfels. It is the first museum to own work by Vincent Van Gogh, first in the United States, that is, now the collection is the largest in our country. It has the largest membership of any museum in the world, over 14,000; as well as having the largest art school connected with any museum. If you live in or near Chicago do you take advantage of all this richness?

While we are in Chicago let us not overlook the South Side Community Art Center which was dedicated by Mrs. Franklin D. Roosevelt in May, 1941. It is an art center maintained by its own committee in cooperation with the Illinois Art Project, WPA. The committee consists of 500 members who have made the center possible by contributions and membership fees. The Work Projects Administration of Illinois assists the committee by providing the major portion of the administrative and teaching staff needed to carry out the program, without which their program could not be realized." Peter Pollack, supervisor of the center, states: "It is useless to bring culture to people who have not been prepared for it. The introduction of community art centers into hitherto neglected segments of the population has been the medium through which latent cultural aspirations have been manifested and developed. The more than 80 art centers established in American communities of widely divergent geographic and historic backgrounds have developed, from

common experience, a new approach to the cultural needs of the people. The purpose of the art center is not to superimpose preconceived ideas of art but rather, to find, develop and broaden the indigenous culture of the community. It is a long and serious process of education, and not a program for a day. In the school of the South Side Community Art Center are free classes for children and adults. 47 classes covering 26 subjects. Some of their exhibitions have included: paintings, water colors and sculpture by Chicago Negro artists, Crafts of the Illinois Art Project—textiles, wood, metal, leather and ceramics, lithographs and color prints by Honore Daumier and Georges Roualt loaned by the Chicago Art Institute, "We, too, Look at America," a national exhibition of Negro art. Some of the lectures have included: technics of etching; crafts we live with, attractions in every day media; homes for modern living; symposium and demonstration on puppetry.

In the school all materials to students under 16 are provided without charge. The lecture service includes, discussion and analysis of art technics and concepts, the use of slides and movies, community participation in round table discussion and lectures by Docents on current exhibitions.

• • •

Are you acquainted with a similar art center in your neighborhood? Is there one near you? If not, could you help to organize one? We must not forget to balance our lives with work and efforts of this nature as we go about filling our niche in local and national defense programs. Should you have information concerning your community centers for art, please let us know. The more fuel we have the greater will be the creative flame. It must be kept blazing and demonstrating the steady growth which has been coming along in such healthy fashion these past few years.

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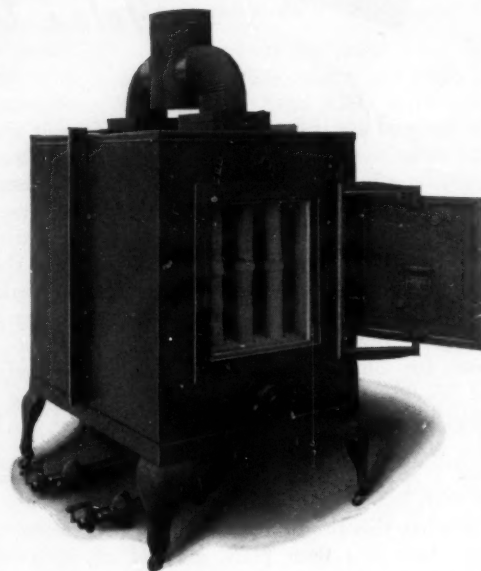
And now back to New York. The Society of Illustrators announces a very meaty list of coming lectures for anyone in or working toward the commercial art field. On November 6th, Russell Patterson and Sanford Gerard will discuss "Dramatic Display," November 13th, Norman Rockwell, introduced by James C. Boudreau will speak on "Human Interest"; November 27th, Fred Cooper, Rube Goldberg and Perry Barlow go into "Pictorial Ideas" for their audience. December 4th, Ray Prohaska, introduced by Deane Uptegrove, talks on "Design Approach," and December 11th, Gilbert Bundy and James Williamson, introduced by Walter Geoghegan discuss "Modern Youth." All lectures fall on Thursday at 8:30 P. M. They are held in the new auditorium at the Society of Illustrators Club House, 128 East 63rd St. All seats reserved, 75 cents and one dollar. 20 percent discount to students as well as for a series of tickets. We know few of our readers will be able to attend the lectures so for their benefit we will cover and report on the messages given by these men who know the answers to what is wanted today and tomorrow. They really are over to day-after-tomorrow in most instances, anticipating turns, twists and trends. Incidentally, the speakers listed all contribute their time and service without cost and the Society of Illustrators uses the proceeds over and above their expenses for their free, educational and charitable work.

• • •

The American British Art Center, Inc., located at 44 West 56th St., New York City, will show through November 15th, oils and British paintings; November 17 through December 5th "Young America Wants to Help." This is a special benefit run for the children of British artists in England. The exhibits are executed by American children. Artist members of the American British Art Center will have space reserved for exhibiting poster designs subject, "Young America Wants to Help." The members are invited to submit their work for selection by the exhibition committee; December 8th through December 20th, prints and drawings also etchings, woodcuts and lithographs for Christmas. Submitting date for members, November 25th; February 10th through February 26th, winter and spring in New York and London, oils and water colors submitting date February 1; March 16th to March 28th, exhibition of painting with March 1st as submitting date.

The works submitted must be labeled on the back with name and address of the artist, as well as title of the picture and the selling price. If this is neglected work will not be acceptable for selection. The hanging of work is done according to the best harmony of the exhibition as a whole and artists are asked not to judge the arrangement subjectively.

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# Are You Aware?

*We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.*

## Exhibit Contemporary Ceramics From Western Hemisphere

• Ceramics representing more than 200 artists in the United States, from artists in fifteen South and Central American countries, Canada and Iceland, have been assembled in the first exhibition of Contemporary Ceramics of the Western Hemisphere, organized in celebration of the tenth anniversary of the National Ceramic Exhibition, and sponsored jointly by the Syracuse Museum of Fine Arts, Syracuse, New York, and the International Business Machines Corporation.

The following countries are represented in the Western Hemisphere exhibition: Argentina, Bolivia, Brazil, Canada, Chile, Columbia, Cuba, Ecuador, Iceland, Mexico, Panama, Paraguay, Puerto Rico, United States, Uruguay, Venezuela.

Prizes for work of United States artists, selected by a jury representing several important aspects of the ceramic field, were announced at the preview at the Syracuse Museum Saturday night, October 18, by Miss Anna Wetherill Olmsted, director. She founded the National Ceramic Exhibition in 1932 as a memorial to the late Adelaide Alsop Robineau, famous ceramist and former editor of *DESIGN*. South American and Canadian work was not subject to jury, having been purchased for this exhibition by Mr. Thomas J. Watson, president of I. B. M., because of his interest in contemporary art and his efforts to help in the development of a more thorough understanding between the American continents. The exhibit will continue at Syracuse thru November 16.

## American Art Week—November 1-7

• American Art Week sponsored by the American Artists Professional League is to be celebrated the week of November 1 to 7. Directors have been appointed for the various states and communities, and it is an enterprise well worth the efforts of all those interested in spreading art interest.

The American Artists Professional League desires to assist professional artists to sell their work. It is important to assist the public to buy good paintings rather than inferior ones for their homes and public buildings. Only those of the highest standard should be received for exhibition and offered for sale. Co-operation is necessary in order to make the celebration a truly great one.

Get the co-operation of the women's clubs in your vicinity and see that an announcement of Art Week is placed in all state club magazines and yearbooks.

Consult the art supervisors in your schools and arrange for an exhibition of children's work during the week.

Get artists to open their studios to the public during Art Week. This will increase sales, for people like to see how the painter and the sculptor work.

Stress the League's plans for the marking and memorializing of historic shrines and beauty spots in each community. Send in photographs of these with your Art Week reports, if possible.

Work to preserve early crafts and industries, Indian art, and the crafts of the mountaineers. The development of folk arts has brought prosperity to a number of small isolated communities, who went to

work with what they had at hand, and ended by finding a national market for their productions.

Arrange with your local merchants and hotels for display space in their show windows for contemporary local arts and crafts during American Art Week. Their recognition of art of their own communities will create good will and help make business better. For further information address Mrs. Florence Topping Green, National Director of American Art Week, 104 Franklin Ave., Long Beach, N. J.

## N. E. A. Winter Convention

• The winter convention of the National Education Association will meet in San Francisco from February 21st to 26th, and the Department of Art Education has planned a three-day program on February 23rd, 24th, and 25th. The art meetings will be planned around three subjects of interest to all art teachers: "Recent Trends in Architecture and Handicrafts"; "Art in the Classroom"; "Recent Trends in Painting and Sculpture."

The program will include well-known practicing artists and educators of importance, and will offer art teachers an opportunity to learn more about what is happening in the field of art and in our schools today. Following each meeting, discussion groups will be formed to consider in detail the relation of progress in the practice of art to trends in art teaching. The convention will also offer teachers opportunities to hear experts from many fields discuss problems and issues pertinent to the contemporary educational scene. New books and illustrative materials and art supplies will be on display.

The many and varied art resources of the San Francisco Bay region, such as the several art museums, the interesting shops, Fisherman's Wharf, the Golden Gate Bridge, and Chinatown, will provide many worth-while excursion points.

## American Education Week

• The observance of American Education Week to be held November 9-15, 1941, will be the twenty-first consecutive annual observance. It is sponsored by the National Education Association in cooperation with the American Legion, the United States Office of Education, and the National Congress of Parents and Teachers.

It has a timely theme, "Education for a Strong America." It is a nationally recognized period set aside for special emphasis upon school public relations. It is an opportunity for the schools of the nation to cooperate in telling the people what the schools are doing. It will be a good time to show how the nation's schools are contributing to defense in this emergency and for the future.

Mounting demands for public funds promise to make the financing of education increasingly difficult. The friends of education must be kept informed if the schools are to be protected. Attacks are being made upon education—teachers, textbooks, and financial support. These attacks must be met.

American Education Week is the time to highlight the year around program of public relations in your school system.

The National Education Association has developed, for your assistance in promoting American Education Week, a one-and-a-half minute movie trailer featuring Lowell Thomas, well-known news reel commentator, that should be shown in every theater in your community during the two weeks preceding American Education Week, and particularly during American Education Week, November 9 to 15.

## National Art Week, November 17-22

• After a period of uncertainty it has been decided to celebrate National Art Week in November again this year. The President has definitely set the date as the week of November 17, and has asked Thomas J. Watson, president of the International Business Machine Corporation to head the National council. The President said, "It is evident that, if we are to preserve the essential values of our way of life as clarified and renewed through the free creative exercise of our art skills, we must begin by finding ways by which these skills may be maintained in our communities. Thus Art Week, in endeavoring to secure a means of livelihood for the artists and craftsmen of America, becomes also a practical program for safeguarding the cultural resources of America."

There has been a question of the art leaders as to the advisability of holding art week again this year after the last was considered as rather disappointing. What can be done this year beyond what was accomplished last year will be of interest to all real Americans. It is an opportunity for art educators to get busy.

## Early American Sculpture

• An exhibition of early American Sculpture opened recently at The Downtown Gallery, 43 East 51 Street, New York. Comprising only weathervanes chosen from the comprehensive collection of the American Folk Art Gallery (at the same address), the examples displayed represent the purely sculptural side of this fascinating phase of 18th and 19th century native folk art. The accent is on the aesthetic qualities rather than antiquarian interest, thus eliminating several subjects of historical appeal. However, there is a large assortment of figures, animals, and birds in the various interpretations executed in metal or wood by anonymous craftsmen—craftsmen who little realized that they were producing works of art to be honored in later years.

The sculpture in early days included ships' figureheads, shop signs, toys, decoys, architectural trim and weathervanes. Among these, the latter survive in greater numbers and often show exceptional ingenuity in design and craftsmanship. The weathervane appeared in this country in the mid-seventeenth century, but its ancestry is long and noble, dating back 2000 years to the swinging figure of Triton on the Tower of Winds in Athens, 100 B. C. Serving the dual role of embellishment and utility, the vane also had religious and class motivations. In 900 A. D. a cockerel vane was placed on church spires by virtue of a papal decree. On French and English castle turrets a banneret pivoted in the wind, a custom no doubt associated with medieval heraldry. But the symbol of rank was forsaken after the French Revolution when the humble homes and barns adopted the custom . . . perhaps as a gesture of defiance.

In this country the popularity spread along the Atlantic seaboard, with vanes of all types decorating public buildings, churches, schools, barns, residences and stables. There were eagles, cocks, fish, quills, ships, Indians, angels, tulips, domestic fowl and animals, with a predominance of bannerets in southern states. Forged by the village blacksmith or hammered by the local coppersmith, the metal vanes shared honors with those carved in wood by carpenters and whittlers. Local characteristics in subject and treatment appeared, and the pride of the good artisan was demonstrated by the variations conceived and by the combination of materials employed. Of the vast quantity produced, the percentage of outstanding examples is naturally small. But those which are outstanding can well take their place with the best of the professional sculpture. Many museums and collectors now display the weathervanes among the sculpture of acknowledged masters, recognizing in these simple objects, the qualities of design, simplification and formalization elemental in works of art which endure.

The exhibit will be displayed in the main gallery and in the folk art quarters, where they will remain on view until October 15th. A selection of paintings by the contemporary artists will be on view throughout the period.

## The Verplanck Drawing Room

• The Metropolitan Museum of Art has recently installed an important new room in its American Wing, in a second story addition built over the Van Rensselaer Room. This addition to the Museum, to be known as the Verplanck Drawing Room, presents a rare and concise picture of the background of an important family of Manhattan during an early and eventful period of American history—the third quarter of the eighteenth century.

Samuel Verplanck was born in 1739, the great, great grandson of Abraham Ver Planck who came to New Amsterdam from Holland in 1636. Prominent in colonial affairs, Samuel was described in contemporary documents as a merchant, gentleman, citizen of New York, Burgher of Amsterdam, and Governor of King's College. During the Revolution he found himself in a peculiar position with British officers, including Lord Howe, as guests in his Manhattan residence while officers of the Revolution assembled at his home in Fishkill Landing, New York, where the first meeting of the Society of the Cincinnati was held in 1783. A portrait of Samuel Verplanck by John Singleton Copley, painted in 1771, holds an important place in the drawing room.

The principal pieces of furniture in the room were all made, apparently, in the shop of a single cabinetmaker in Manhattan, and are done in a New York interpretation of the Chippendale style. There are a high-back settee, an easy chair, six side chairs, a gaming table, two stools, and a tea table made of mahogany and walnut with bold proportions and enriched curves which are traditionally Dutch. Imported luxuries supplement the American made furnishings.

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Of Design published monthly except July and August at Columbus, Ohio, for October 1941.

State of Ohio, County of Franklin, ss.

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(Signed) ALAN C. TRACEWELL,  
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Sworn to and subscribed before me this 29th day of September, 1941.

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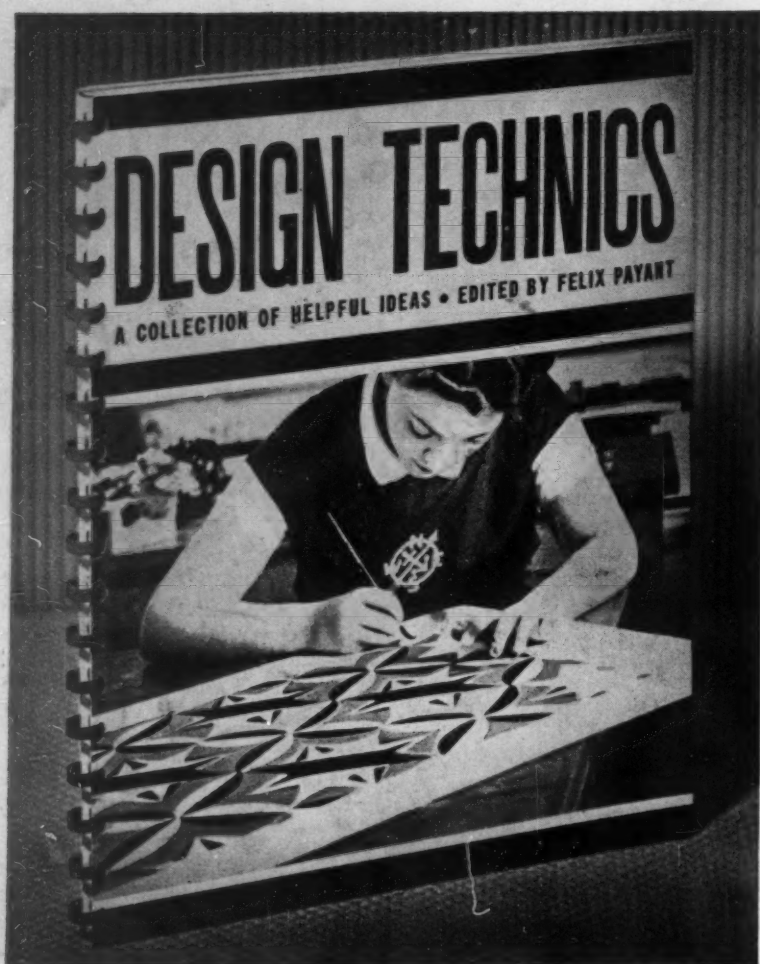
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